THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

No. 1297—*Vol.* 92
Registered at the General Post Office for Canadian Postage.

MARCH 1951

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Two awards of £100 are offered for competition to young women singers of Opera and Oratorio standard.

Candidates must be under thirty years of age on December 31st, 1951.

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Telephone: Museum 4478. Telegrams: Musexam Westcent London.

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(Founded 1913)
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ANNUAL GENERAL MEETING
3.30 p.m.
ORGAN RECITAL
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A

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A LECTURE will be given in the Hall of the College on Saturday afternoon, March 10th, at 3 p.m., by Sir George Dyson, M.A., LL.D., D.Mus., on Dvořák's fourth Symphony in G, with musical illustrations. This work is set for F.R.C.O., July 1951 and January 1952. Admission free; no tickets required.

CHOIR-TRAINING EXAMINATIONS, MAY 1951, CERTIFICATE AND DIPLOMA (CHM), will be held on Wednesday and Thursday, May 9th and 10th, and also Friday, May 11th, if required. The last day of entry is Tuesday, March 27th. The syllabus may be obtained on application to the College.

DIPLOMA EXAMINATIONS (A.R.C.O. and F.R.C.O.), JULY 1951 and JANUARY 1952. The syllabus may be had on application to the College.

ORGAN PRACTICE (members only). During March the charge is 2s. per hour, and during April 2s. 6d. per hour.

EASTER VACATION. The College will be closed from Thursday, March 22nd, until Wednesday, March 28th (both days inclusive).

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Full particulars and Entry Forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, May 17th, 1951. The next competition takes place in June 1951.

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(*Continued on p. 136*)

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NOVELLO

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

MARCH 1951

CONTENTS

	Page
Vincent Novello's Album	105
Sir Steuart Wilson. By Frank Howes	110
'Leonore' and 'Fidelio.' By Mosco Carner	113
Church and Organ Music:	
Royal College of Organists	117
The President's Address	119
Organ Recital Notes	122
Miscellaneous	122
Recitals	123
A Bust of Elgar	124
Letters to the Editor	125
Amateurs' Exchange	126
St. Augustine's 'De Musica': A recent synopsis. By Goulbourn W. Crossley	127
Gramophone Notes. By Basil Douglas	129
London Concerts	132
Opera in London	134
Miscellaneous	135
100 Years Ago	135
Obituary	135

MUSIC

'O Lorde, the maker of al thing. Anthem by Harold C. Lake

Vincent Novello's Album

LAST month a reviewer said how much he wished that a hundred years ago 'some one in the inner musical circle in London had been given a vivid and busy pen'. Transfer that remark from the fifties and Berlioz to the forties and Mendelssohn, and we know well whose vivid and busy pen should have been at work. Vincent Novello (1781-1861) was very much in the inner musical circle; he seems to have had the gift of acquaintance, doubtless much aided by the command of three languages; and he had endless opportunity to collect material for a gossiping history. Let us briefly review his career and his credentials.

Born in London of an English mother and an Italian father, he became a choirboy, and at the age of sixteen became organist at the chapel of the Portuguese Embassy. There in the course of twenty-six years' regular attendance he so developed the choral service that the chapel became a fashionable centre of music. 'South Street on a Sunday', wrote his daughter, 'was thronged with carriages waiting outside, while their owners crowded to suffocation the small, taper-lighted space within.' His organ-playing became so famous that George the Fourth tried to engage him for the Pavilion at Brighton. Organ builders liked to have him exhibit their instruments, and organs were built to his designs. He was one of the original thirty members of the Philharmonic Society. In an early programme he is put down as 'at the piano', which in those days (before the arrival of the baton) amounted to conducting the concert. At the first performance in England of Beethoven's Mass in D he was the organist. A commission from the society resulted in a cantata for six solo voices, 'Rosalba', which was performed in 1834. Two of the voices were those of his children Clara and Joseph Alfred. For a time he was pianist and conductor of an Italian opera company. He played viola in string quartets. For twenty-seven years he held classes in piano-playing at a school in Brunswick Square. With all this, his chief occupation has still to be mentioned.

For his choir he sought out Masses by Haydn and Mozart, and in order to make such music widely known he edited and published it at his own expense. Editing meant transcribing the parts in the now familiar form of 'vocal score', with a full keyboard accompaniment below. He did this also for unpublished anthems by Purcell that he copied at York Minster, and for unknown treasures of English church music that he discovered while reporting on musical manuscripts at the Fitzwilliam Museum. In order to facilitate a task that was for him more ideal than commercial, he set up his own business, thereby founding the firm of Novello. The accepted date is 1811, when he issued 'A collection of Sacred Music' mainly with a view to its use at the Embassy chapel.

Vincent Novello and his wife lived for many years at a house in Oxford Street, where they brought up a remarkable family—two authors, two painters, an actress, a publisher, and the famous singer, Clara. At many an evening party they had famous company. Charles and Mary Lamb were familiar friends. Keats and Shelley came; Leigh Hunt, Hazlitt and Charles Cowden-Clarke (who married the eldest daughter, Mary); of musicians, Dragonetti the double bass virtuoso, Attwood, Malibran and De Beriot; and Mendelssohn. We have but one description of these gatherings; it is in the 'Essays of Elia', and its title is 'On Ears'. The author had none—for music.

Here are surely a thousand pages yearning to be written by a nineteenth-century Pepys or Boswell. The poets in the drawing-room: tantalizing silence! (What drinks had John Keats?) But here we think rather of the musical incidents of thirty years that passed before Vincent Novello's alert eyes. What *did* happen in April 1820, when Spohr got up to conduct his E flat symphony, and used, or did not use, a baton? In March 1825 London heard for the first time Beethoven's New Grand Characteristic Sinfonia (MS.) with Vocal Finale. Full description, please, of how the rehearsal went under Sir George Smart, how the performance; and what they were all thinking and saying about it. How did Weber get on with Beethoven's seventh symphony in April 1826? (We have read of his alleged and highly improbable comment on the work a few years earlier.) Next year Liszt came for the first time; we should appreciate an analysis of his style, technique and tone by our acute onlooker. In 1829 Malibran sang; what was she like to listen to, or talk to? During this season, enter Mendelssohn, and we eagerly turn to the index of Vincent Novello's unwritten book. Our attention is chiefly upon the season of May-July 1844, when Mendelssohn was in full charge of five concerts. Are we right in our surmise that he was the first in the line of real conductors: that is, of musicians able to see into the heart of a great work and teach an orchestra how to reveal it by style and nuance and technique? A few critical words from a vivid and busy pen would have helped us greatly. We have little reliable record of the arrival and final establishment of the 'man with the baton' as a force in the concert room; and here is one who watched it all going on, from himself 'at the piano' to Berlioz at the Jullien promenades. If only—but it is time to stop reproaching him for what he did not do. He must have been one of the busiest of men, and too much occupied with the present to spare time for instructing the future. Instead of driving a pen for the benefit of posterity he chose another hobby that no doubt gave him far more pleasure. He collected souvenirs.

Most of them were signatures, a commonplace form of garnering that is held in low repute. But Vincent Novello was no autograph-chaser, with album and pen. Two hundred of the signatures are cut from letters, a far superior method; and he pasted them in an album which also served as his collecting-book for matters of greater interest. It is this album that Messrs. Novello recently acquired in an auction at Sotheby's. Inside the cover it bears the name of Gigliucci, showing that it was at one time in the possession of Clara Novello's family. (In 1843 Clara was married to Count Gigliucci.) How the album got into other hands is unknown to the present writer. It is a great satisfaction to the Novello firm that this ancestral possession has at last returned to its proper abode.

More than twenty pages are occupied by the signatures, a dozen or more to the page. Most are of people whose importance has since vanished. But there is a good scattering of historic names. The following are the best-known: Gyrowetz and Stadler (each a link with Haydn and Mozart), Tobias Haslinger (Beethoven's friend and publisher), Henry Bishop, Dragonetti, Mendelssohn, Cherubini, Haydn (it is not noted how he came into the collection), Spohr, Charles Neate, George Smart, Storace, Ferdinand Ries (Beethoven's pupil), Clementi, Moscheles, Attwood, Thomas Cooke, John Goss, Cramer, Cipriani Potter, Malibran, Lablache, Balfe, Thalberg, Rubini, Linley, Samuel Wesley, C. E. Horn ('Cherry Ripe'), Nicolai and Dibdin. Among the non-musical signatories are Southey, Walter Scott, Charles Dickens, and a number of painters. Charles Lamb occupies an early page with a poem that was formerly well known. But who reads Lamb these days? Since it may be new to many we give it in full.

Free Thoughts on some Eminent Composers

Some cry up Haydn, some Mozart,
Just as the whim bites. For my part,
I do not care a farthing candle
For either of them, nor for Handel.
Cannot a man live free and easy,
Without admiring Pergolesi?
Or through the world with comfort go,
That never heard of Doctor Blow?
So help me God, I hardly have;
And yet I eat, and drink, and shave,
Like other people, if you watch it,
And know no more of stave or crochet,
Than did the primitive Peruvians,
Or those old ante-queer-Diluvians,
That lived in the unwash'd world with Tubal,
Before that dirty blacksmith, Jubal,
By strokes on anvil, or by summat,
Found out, to his great surprise, the gamut.
I care no more for Cimarosa,
Than he did for Salvator Rosa,
Being no Painter; and bad luck
Be mine, if I can bear that Gluck.
Old Tycho Brahe, and modern Herschel,
Had something in 'em: but who's Purcel?
The Devil, with his foot so cloven,
For ought I care, may take Beethoven;
And, if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a splinter
To chase 'twixt him last named, and Winter.
Of Doctor Pepusch old Queen Dido
Knows just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach—or Batch—which is it?

No more I would for Bononcini.—
As for Novello, and Rossini,
I shall not say a word to grieve 'em,
Because they're living. So I leave 'em.
C. LAMB.

Beneath this, finding half a page to spare, Mary Lamb has written:

The reason why my Brother's so severe,
Vincentio, is—my Brother has no *ear*;
And Caradori her mellifluous throat
Might stretch in vain to make him learn a note.
Of common tunes he knows not anything,
Nor 'Rule, Britannia' from 'God save the King.'
He rail at Handel! He the gamut quiz!
I'd lay my life he knows not what it is.
His spite at Music is a pretty whim—
He loves not it, because it loves not him.
M. LAMB.

Dispersed among the signatures are paper scraps of a more vital interest. One is cut from the envelope of a letter addressed by Mozart to his father. It is pictured below. This relic was given to Vincent Novello by Mozart's widow at Salzburg in 1829. He went to see her while on a journey to Austria for the purpose of handing to Mozart's sister 'Nannerl' a sum of money collected from well-wishers in England for the relief of her poverty; she was then Madame Sonnenburg, aged seventy-eight, and near her end. On the first page of the album Mozart's widow, Madame de Nissen, wrote a message:

La misère des pauvres, le bonheur des riches,
La gloire des héros, la Majesté des Rois—
Tout finit par: Ci-git.

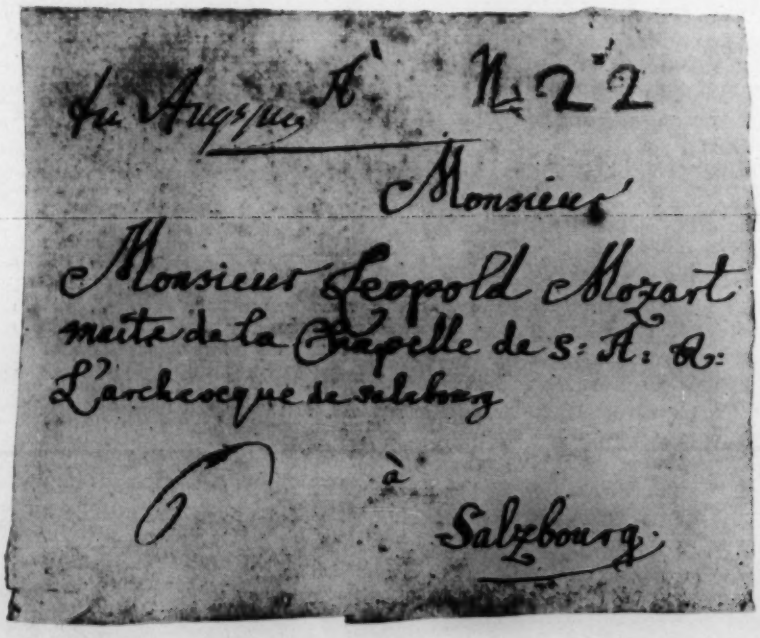
Saltzbourg ce 15 Juillet 1829

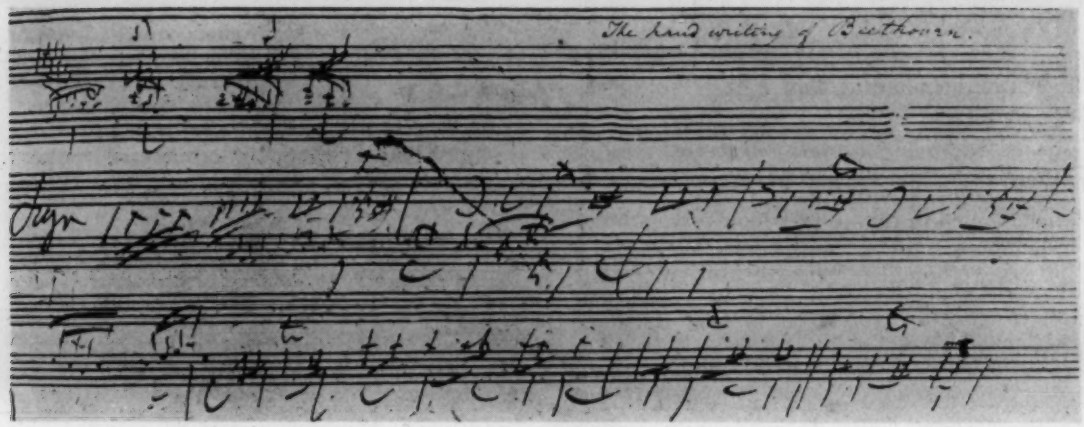
Souvenez vous Monsieur et Madame de votre très humble Servante Constance de Nissen Veuve Mozart.

The Abbé Stadler contributes a six-part canon on the easiest of harmonic bases:

On p. 28 is a letter written to Vincent Novello in 1843 by George Bridgetower, the mulatto violinist who gave the first performance of the 'Kreutzer' Sonata with Beethoven at the piano and took his B.Mus. at Cambridge.

Mr. Bridgetower's compts. to Mr. Novello. bearing agreeably in mind, once having received from Mr. Novello a portrait of Henry Purcell; he wishes to add one, and hopes not less interesting, to Mr. Novello's collection, this eminent Artist, the supposed best likeness of Cherubini.
Thursday
Cottage, Tibberton Sqr.
Islingtone.





FROM A BEETHOVEN SKETCH-BOOK (ABOUT THREE-QUARTER SIZE)

Berlioz jots down, in pencil, the names of works of his that are available for piano duet. They are the Overtures 'Waverley', 'Roi Lear', 'Les Francs-Juges' and 'Carnaval Romain'; also the Symphonie Fantastique 'arrangé à deux mains par Listz'. (Yes, Listz.)

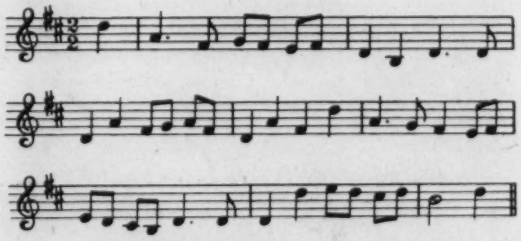
Malibran, for some reason, draws a goose. In an annexed newspaper cutting of 1839 Malibran is credited with 'amazing natural spirit and genius' as an artist of the pencil. But her genius does not shine from this production. It is a poor goose.

A scrap from a Beethoven sketch-book was given to Vincent Novello in 1829 by Nanette Streicher, whose name is honoured by all who have read Beethoven's life. Let us grant that Beethoven's sketch-books are the greatest of musical curios, and that the opportunity of inspecting some volumes in the British Museum library may well kindle great expectations. But let Vincent Novello's specimen, which you see above, be a warning. The excitement is apt to dwindle after a dozen pages of such eye-strain and mind-strain. If you wish to keep your love and reverence for the master unimpaired, don't go near his sketch-books.

Mozart's fist is more readable, though it shows signs of wear and tear (and no wonder!) His is the four-part canon shown on p. 109. Beneath it in the album Vincent Novello has written:

> The above very rare specimen has been copied for the facsimile which is published as an illustration of Mr. Schlosser's 'Biography of Mozart', Prague Edition, 1828. L'Abbé Stadler lent the manuscript to Mr. Schlosser, who had it very faithfully copied by his engraver; and afterwards the Abbé was so kind as to present me with the original; which, I need not add, I prize as one of the most valuable and precious of all the manuscripts in my possession.
>
> VINCENT NOVELLO.

A piece of music manuscript by Haydn, eleven bars long, is written as a string trio. The middle part strongly suggests a melody born somewhere in the north of this island. It is shown below; can anybody name it, or its next-of-kin? Vincent Novello had the scrap from Shield, who had it from Haydn.



There are two letters to Dragonetti: one from Rossini recommending a Sgr. Maestro Bolaffi, the other from Paganini thanking him for the 'superbo tabacco'.

The last thirty leaves of the album are of music paper. Evidently the owner often thrust these inviting staves into the hands of his visitors and told them to go ahead. By the look of things some of his clients carried the book home and took their time. Haslinger's neat and chromatic 'Domini est terra et plenitudo ejus' for male voices was certainly sketched and pored over before being inscribed in that dapper handwriting; and Bishop's

'Ave Regina' for S.A.T.B. is too shapely and proper to have been dashed off between cups of coffee. Twenty musicians responded to the invitation to jot down something. Did Vincent Novello sometimes ruefully scratch his head over the total result? Here are some contributors: Eybler, Gyrowetz, Fétis, Cramer, Monsieur Choron, Dragonetti, Baillot, Spagnoletti, Lindley (not Linley) and Willman. It will be fair to say that their contributions are on a level with their reputations as composers.

However, Mendelssohn raises the standard with a piano piece that keeps this sort of thing going for thirty-four bars, and has an improvised look (see next column):

The omission of an accidental is Mendelssohn's.

Paganini has contented himself with a few broken chords across the four strings, very wide, and *saltando*. Liszt weighs in with the first fifty-eight bars of a piece that has been identified by experts as a Grand Chromatic Galop.

At the foot of p. 109 is Donizetti's contribution. We decided at first to reproduce it in music-type. But perhaps the photographic method is safer.

How shall we assess the value of Vincent Novello's little hoard? Of one aspect of its worth Messrs. Novello are well apprised, for the album was much coveted at the sale. As a repository of artistic treasure it has next to nothing to bring to the world. But for a large part of humanity there is an irresistible appeal in the 'autograph', a magic that soars far above that dull, pedantic label. To touch bits of paper where the great have left their mark, to pick out traits of character in the scrawls of illustrious pens—this is a thrill for which many will pay a great price. There is plenty of it in Vincent Novello's album.

Sir Steuart Wilson

By FRANK HOWES

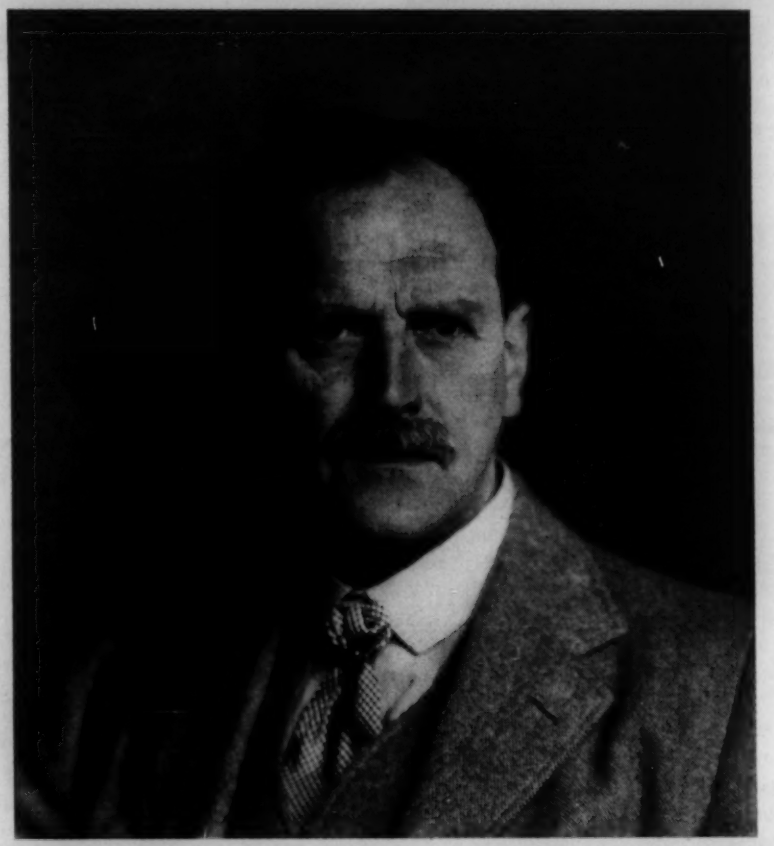
IF you turn up the entry Wilson, [James] Steuart in 'Grove' you find him described as 'tenor singer and a musician of many parts'. That was in the 1937 Supplement, where a column and a half over the initial 'C' makes good the definition by enumerating some of those parts. His singing career is faithfully recorded in madrigal, opera, oratorio and Bach. What it does not say is that in his young manhood, he looked like making a Siegfried—so his contemporaries at Winchester and Cambridge testify. It does say why that expectation was not realized, namely serious injuries to his lungs in the first World War. Then comes some account of his many parts—how the idea of forming the original English Singers to perform madrigals was his; how he became a judge at competition festivals; how on the proceeds of a libel action he staged Boughton's opera 'The Lily Maid' and conducted it himself; how he entered the field of song translation and in collaboration with A. H. Fox Strangways produced a volume of singable and poetical English versions of Schubert's, Schumann's and Brahms's song texts. It is an impressive tale of versatility with excellence achieved in every branch of music to which he put his hand. But it is not the end.

Today some more 'parts' would have to be added. Singing has been almost given up but teaching can be substituted for it and, characteristically of our musical life today, administration would have to be added to the list. He once upon a time sang in opera, Mozart at Cambridge and the Old Vic, English opera at Glastonbury for Boughton, and various parts in Napier Miles's festivals at Bristol in 1924 and 1926. He once conducted an opera, as already told. And now he administers opera at Covent Garden. The business of administration, which consists of negotiating tiresome and tangled issues, spending other people's money, dictating letters and memoranda, he learned at the B.B.C. on his return from America during the war. Then he went to the Arts Council, where he was able to reorganize the Music Department in its new peace-time basis, then back to the B.B.C. as Head of Music. It may have been for these services that he was knighted in 1948, but the more likely reason behind the bestowal of the honour was something much rarer in our public life, the recognition of quality, of which his deeds were but symptoms, manifestations, proofs.

What then is that quality which has been able to touch our musical life at so many points with such astonishingly galvanic effect? It has no single name—unless it be personality—for his is a diversity of gifts. But consider his heredity. He is a parson's son, which means that he has from earliest youth been nourished in certain of the most stable features of English life. The Bible and the Prayer Book tuned his ear to language and to the goings-on in quires and places where they sing. His father, however, was no ordinary parson but something of a theological firebrand, a great headmaster and ultimately a Canon of Worcester Cathedral. Canon Wilson, whose vitality carried him through to the age of ninety-five, was a remarkable man whose career was as varied and remarkable as that of his youngest son. He belonged to a generation that read both classics and mathematics at the University and when he went as an assistant master to Rugby he made himself responsible as mathematical master not only for reforms in the teaching of geometry but for a wider purview of natural science. It was in this connection that the doctrine of evolution, newly propounded in 'The Origin of Species', impinged upon all his thought: it made him revise his teaching of geology and it propelled him forward along the path of a more liberal theology which he never ceased to travel till his life's end. He was a man of robust intellect, as is clear from the biography which Steuart and his elder brother, Arnold, compiled from some autobiographical fragments,

and his temperament as well as his beliefs involved him in situations where he had need for resolution and pugnacity. Like father, like son; for there is in Steuart Wilson a steel thread in his character which in its most amiable form manifests itself as a strong will, but when provoked becomes a good hard-hitting pugnacity, which is, however, free from any taint of the canker of malice.

His libel action against the B.B.C. showed the gay and bonny fighter. The *Radio Times* through editorial laxity had published an ill-advised, though not unfounded, attack on Wilson's singing in the St. Matthew Passion. The libellous letter was as good as an offer of damages, handed to the ready litigant on a plate, and the Court spent a hilarious day or two learning about the mysteries of voice production, the 'intrusive *h*', and the methods of Jean de Reszke. Wilson got his damages, £2,000, and spent them on a venture of knight errantry, as already related. There was thus an element of irony in his return to the B.B.C., first as Director of Overseas Music, when, during the war, he came back from a three-years' sojourn, spent in teaching, in the United States. By the time he became Head of Music in 1948 the episode had been forgotten and the strained relations changed to those which, as far as the outsider can observe, are part of the normal duties of a high-ranking official in the B.B.C. During his tenure of office Wilson straightened out at least two tangles: he regularized and cleared off arrears of auditions and he resolved the outstanding issues with the musical profession, as represented by the Incorporated Society of Musicians, to such an extent that when that Society was asked for evidence by the Beveridge Inquiry it had only two minor proposals to make about regional broadcasting and he declared that its relations with the Corporation at the centre were cordial. Incidentally the remark is attributed to Steuart Wilson after taking over the administration of the Overseas service that he found it odd to be pouring oil instead of throwing spanners into the works. In him playful mischief and responsibility somehow get on well together, and make for a debonair gaiety which fortified by ready wit is an asset in negotiation.



[*Photo by Walter Stoneman*

At the Arts Council Wilson took over control when big constructive changes had to be engineered. His experience as a professional singer, a working artist who knew all about long train journeys, bad hotels, cold halls, wrong-pitch pianos and organs, small fees,

the vagaries of conductors, and the tempers of fellow-singers, was now put to work from the other side and many of the features of policy as well as particular jobs to be done were born of long experience and shrewd judgment nourished thereon. Thus, as a mere aside tossed off from the main tenour of Arts Council work, the Council for Music in Hospitals was founded on his initiative.

In the three administrative posts that he held between 1942 and 1950 he had to deal with music and musicians of all kinds, from Village Institutes to the Musicians' Union, from programmes to politics, from Byrd to Berg, from singers and singing to performers and performing rights. But if one takes a longer view over his life work its main concern always had been and still is, singing, which means music and letters, voice and verse, words and tones in their endless interplay. S.W. had the normal classical education at Winchester and King's, and that training, unless it goes off the rails into the wilderness of grammar and etymology, or is just lost in the sands of forgetfulness, teaches respect and affection for words, for rhythms, for poetry. But even as a boy Steuart caught the enthusiasm for music not so much from his schoolmasters as from his older brother Hugh, then at Cambridge, and he began singing polyphonic music. After the university he found a teacher in London, Joseph Lee, who had been grounded in the Italian method and passed on its essentials. Towards the end of the war when he had been invalided out of active service Wilson met Cuthbert Kelly, made closer acquaintance with another musical old Wykehamist, Edmund Fellowes, and took up madrigal singing in earnest, though he also took engagements to sing solos at competition festival concerts and with Bach choirs here and there. It was not long before he found himself a busy professional singer. Like his elder friend and famous contemporary Harry Plunket Greene, a distinguished Cliftonian, who was sufficient warrant of the respectability of a singer's career to remove any parental opposition from a former headmaster of Clifton, Wilson had an appreciation of words and of the peculiar incandescence, generated by the dramatization of poetry in song, which appealed to cultivated audiences. In the never-ending, ding-dong struggle within the art of singing between words and interpretation on the one hand and the sheer magic of tone and the art of vocalization on the other, it was at that time the turn of the intelligent singer to rescue the art from the partnership of triviality, banality and vulgarity which did a roaring trade in the royalty ballad of the period. 'Intelligence' in recital notices nowadays has come to be a polite euphemism for an indifferent vocal equipment. But the antithesis is not of mutually exclusive terms, and though Wilson's voice never fully recovered from its injuries it was serviceable enough to enable him to reach the top of the tree among English non-operatic singers. That aspect of his work as a singer which has left the most vivid memories is his singing of the Evangelist's recitative in Bach's Passions, in which every syllable was so timed and shaded that the Gospel narrative became drama. His decision to give up public performance after his return from America is to be respected, but it cannot wholly stifle the wish that for once he would come out of his retirement and show a younger generation what this particular interpretation was like. He inherited it in its general style, i.e. in its pace approximating more to that of Biblical reading than to that of Handelian recitative, from Gervase Elwes; but the inflexions which gave it its point and poignancy were his own, child of the marriage of words and music that had so long and so happily been mated in his mind.

In our revived opera at Covent Garden no aspect of operatic production has been weaker than the articulation of the English language. May be we shall witness a change now that Steuart Wilson is there to supervise the singing. That will be only the latest of a long series of enterprises in which words and tones have been given wings by one who has cared for both with passion all through his life.

W.M.A. Holiday School of Music

The fifth holiday course will be held at Albrighton Hall, Shrewsbury, from 16 August to 9 September. The first two weeks are for those interested in vocal and instrumental music and the third week for brass bandsmen. There will be numerous lectures and discussions. Among the lecturers will be Joseph Lewis, Alan Bush, Robert Vivian, Denis Wright and Leonard Davies. Fees range from £5 10*s.* to £7 7*s.* Twenty places will be reserved each week for students under eighteen at a nominal fee of four guineas per week. A stamped addressed envelope should be sent for a prospectus to the Association at 17 Bishops Bridge Road, W.2.

Tertis Prize Competition 1951

A prize of a 'Tertis Model' viola is offered to a British player training as a professional either in a school of music or privately. Competitors must have been under twenty-five years of age on 31 December 1950. The test-piece is Elgar's cello concerto arranged for viola. An accompanist will be provided but competitors may employ their own if they wish. The competition will take place at the Royal Academy of Music during the week beginning 23 July. There is no entrance fee. Forms may be had from the Secretary of the Academy, Marylebone Road, N.W.1. Envelopes must be marked 'Tertis Prize' Competition. The last date of entry is 1 May.

'Leonore' and 'Fidelio'

By MOSCO CARNER

ONE of the few undisputed advantages radio has over the theatre is the frequent opportunity it affords us of hearing plays and operas that we might not come across on the stage in a life-time, if at all. Here broadcasting acts the rôle of the Good Samaritan for ever willing to help these lame dogs over a stile. Occasions for such thoughts have been many in the past, but none perhaps has prompted them more readily than the Third Programme's recent broadcast of a complete recorded performance by the Bayrischer Rundfunk of Beethoven's 'Leonore'. The original version of 'Fidelio' has, of course, been known to Beethoven students from Erich Prieger's reconstruction, published in 1905 to mark the centenary of that luckless Vienna production. Moreover, as Löwenberg's invaluable 'Annals of Opera' informs us, there have been two performances of it: the one in concert form at Breslau in 1886, and the other, a full stage-production under Richard Strauss, at Berlin in 1 05. As I do not suppose that there is anybody in this country likely to have been present at either, the broadcast must have been for most of us an experience as rare and interesting as it was revealing. Revealing, because listening to the original with the familiar version at the back of one's mind brought home the *total* effect of Beethoven's revision with far greater force than the study of Prieger's reconstructed score. While the superiority, dramatic and musical, of 'Fidelio' over 'Leonore' cannot be disputed, the broadcast confirmed our previous view that the first version, taken by itself, is not nearly as inferior as the Vienna critics of 1805 and some of Beethoven's more recent biographers would have us believe. The composer of 'Leonore' was a *Kraftgenie* who in the musical realization of the great ethical idea which he saw embodied in the subject was carried away by an elemental urge for psychological truth which led to the startling form of the original overture ('Leonore' No. 2) and, in two vocal numbers, to a dramatic expression which completely burst the framework of the conventional aria and duet. Today we should call it musical realism; and it may have been this feature, unknown to early nineteenth-century opera, at any rate in such a degree, that offended against the taste of Beethoven's first audience and was partly responsible for the failure of the opera. Beethoven may have felt that himself, for it is not without significance that he thought it necessary to write a formally more balanced overture for the second production of 1806, and to make substantial cuts in the two 'offending' numbers.

Yet to this realism we must add several other features in order to account fully for the failure of 'Leonore'. The chief culprit was Sonnleithner, whose inept adaptation of Bouilly's original libretto the inexperienced composer accepted without noticing its dramatic weaknesses. That Sonnleithner turned Bouilly's two acts into three was in itself harmless enough; but in so doing he relegated the real drama to almost the end of his third act, while the first two acts were taken up with a dragging exposition of the story and a circumstantial setting of the milieu. By the time the public of 1805 got to Sonnleithner's third act its reaction must have been boredom mixed with irritated impatience. Moreover, 'Leonore' exceeded 'Fidelio' by two musical numbers, to say nothing of the greater length of most of the others. Even the shortened and much compressed last version still shows something of the original disproportion; a long and essentially static first act and a shorter, highly dramatic second act.

If Sonnleithner's disposition of scenes was ill-balanced, he showed an equal lack of dramatic insight in the build-up of his last two finales. In the second-act finale he has the prisoners sent back to their cells *before* Pizarro's entry, which makes their scene wholly superfluous since it is in no way linked with the action. And when subsequently Pizarro appears, his rage and fury are not aroused by the unexpected presence of the prisoners (as in 'Fidelio') but by the fact that Rocco, contrary to his order, has not yet gone down to the dungeon to prepare for the murder of Florestan. The act ends with Pizarro commanding the guards to occupy the towers of the State Prison, to which the poor, cowed fellows reply that he may rely on their loyalty and courage even if 'our blood flows'—an ending which makes of Pizarro even more of a stage-villain than he appears in 'Fidelio' and is altogether as crude as it is conventional.

Again, Sonnleithner's third-act finale crams the whole action into a single scene. Everything that takes place on the bastion in the present finale is concentrated into the gloomy and oppressive atmosphere of the dungeon. No wonder that the original end of the opera made little impression. It is interesting to note that when Treitschke revised the libretto for the two-act production of 1814,* he first intended to let the opera conclude with the duet *O namenlose Freude* of the dungeon scene, but thought better of it and used Sonnleithner's final chorus in a different setting. The present bastion scene, bathed in brilliant sunlight, spacious, filled with a jubilating crowd, and coming immediately after the dungeon scene, is so irresistible in both its symbolism and dramatic power that Treitschke may be said to have had an equal share with Beethoven in improving Sonnleithner's finale almost beyond recognition. We owe Treitschke not only the heightened dramatic effect of the present two finales; he it was who also ennobled them by introducing true human touches. In the first finale, for instances, Rocco's motive in letting the prisoners out of their cells is, as he explains to Pizarro, the warm sun of spring and the King's birthday; and for Pizarro's original harangue to the soldiers and their perfunctory chorus Treitschke substituted the prisoners' moving *Leb wohl, du warmes Sonnenlicht*. Again, in the second-act finale, the Minister is given a dignified entry with his noble *Des besten Königs Wink und Wille* (in Sonnleithner, Don Fernando

* The two-act version was taken over from Breuning's revision for the 1806 production.

rushes into the dungeon in unseemly haste), followed by the wonderful Recognition Scene. In short, Treitschke's great merit was to have provided Beethoven with the kind of scenes that profoundly stirred the composer's emotions and accorded so perfectly with his ethical concept of the subject.

But to return to 'Leonore'. Our chief interest is to see how it differs *musically* from the later version. Beethoven himself said something about this; yet whether we can accept his words as a faithful description of the true facts is, as we shall see, another matter. In a notice which appeared in the *Wiener Zeitung* of 1 July 1814 he informs the public that '*the present musical version* ("Fidelio") *is thoroughly different from the former one, as nearly every number has been changed and more than half of the opera newly composed*'. This statement is so inaccurate that one is tempted to suspect Beethoven of having deliberately tried to mislead his public. Or was his publisher behind it? It was at Artaria's request, as he explicitly states, that he put the notice in the Vienna paper and, knowing publishers' methods, one may be not so wide of the mark in suggesting that the notice was inspired by Artaria and that his transparent motive for making Beethoven exaggerate the musical difference between the ill-fated 'Leonore' and the successful 'Fidelio' was to induce the public to purchase the complete piano edition of the new opera, whose forthcoming publication Beethoven announces in his notice.

But what are the real facts as revealed by a close comparison of the two scores? 'Fidelio', far from being 'thoroughly different as nearly every number has been changed', has, with the exception of the overture, not a single number that is not either wholly or partly identical with its corresponding number in 'Leonore', as may be seen from this table:

'Leonore'		*'Fidelio'*	*Respective number of bars*
	1st Act	*1st Act*	
No. 1*	Aria (Marcelline)	No. 2	97 : 84
No. 2	Duet (Marc., Jaquino)	No. 1	235 : 210
No. 3	Trio (Rocco, Marc., Jaquino)	omitted	
No. 4	Quartet (the above and Leon.)	No. 3	the same
No. 5	Aria (Rocco)	No. 4	the same
No. 6	Trio (Marc., Leon., Rocco)	No. 5	233 : 210
	2nd Act		
No. 7	March	No. 6	the same
No. 8	Aria with Chorus (Pizarro)	No. 7	122 : 123
No. 9	Duet (Piz., Rocco)	No. 8	181 : 169
No. 10	Duet (Leon., Marc.)	omitted	
No. 11	Recitative and Aria (Leon.)	No. 9	186 : 150
No. 12	Finale	No. 10	671 : 567
	3rd Act	*2nd Act*	
No. 13	Introduction and Aria (Florestan)	No. 11	129 : 147
No. 14	Melodrama and Duet (Leon., Rocco) ..	No. 12	the same
No. 15	Trio (Leon., Florest. Rocco)	No. 13	190 : 158
No. 16	Quartet (the above and Pizarro)	No. 14	207 : 212
No. 17	Recitative and Duet (Leon., Florest.)	No. 15 Duet	281 : 124
No. 18	Finale	No. 16	484 : 421

Five numbers in 'Fidelio' (3, 4, 6, 7, 12) were taken over from 'Leonore' bodily; six numbers (1, 2, 5, 8, 13, 14) show only minor alterations such as excisions of superfluous phrase repetitions, slight though effective modifications of vocal inflexions, and a tightening-up of the various entries in the concerted numbers. That the total effect of such minor changes resulted in a shortening of the opera (see table) and thus helped in the swifter progress of the action is true, but they did not make it 'thoroughly different' *in the music*. Again, there is Beethoven's assertion that 'more than half of the opera (is) newly composed'. The only brand-new piece in 'Fidelio' is, as already mentioned, in E major Overture, while in five other numbers (9, 10, 11, 15, 16) only *sections* were completely altered. Thus, the proportion of new music in 'Fidelio' is, all told, less than a third of the whole opera. So much for the reliance that can be placed on a composer's statements about his own work.

Let us, first, consider those portions of 'Leonore' which are not to be found in the later version. From the above table it will be seen that it contains two numbers (3 and 10) which Beethoven dropped altogether in the process of shortening it. One cannot be sorry that the trio in E flat (no. 3) was thus left by the wayside. It is a tame conventional piece in which Rocco, with much bonhomie and paternal wisdom, warns Marcelline and Jaquino that later repentance is the reward for entering into wedlock light-heartedly. Such *kleinbürgerlich* sentiment could not and did not inspire a Beethoven. The duet in C (no. 10) is a different matter. In it Marcelline builds castles in the air, describing to Fidelio how she imagines their future life as husband and wife (not omitting a coy allusion to the future growth of their family). Fidelio feigns a keen interest, but in an aside begs heaven to forgive her for the deception of the anxious girl. Mozart would have probably not missed the comic irony of the situation. Beethoven, it is true, writes light and grateful music; but there is no touch of irony or frivolity in it. The piece, flowing along in a broad six-eight, is based on a long-drawn melody of a shapely and swaying line. (Ex. 1.) Another attractive feature is the use of violin and cello obbligato to symbolize the temperamental contrast between the two women. Were it not that the first act of 'Fidelio', such as it is, contains enough music in the pleasing but slightly insipid vein of the *Singspiel* one might have regretted Beethoven's omission of this duet.

* The interchange of nos. 1 and 2 was presumably due to the following. In her aria Marcelline longs to be united with Fidelio but makes no mention of his name. As the aria was originally followed by the duet with Jaquino, the listener hearing the opera for the first time would have been led to assume that Marcelline's love was for Jaquino. It was, I suggest, in order to obviate this ambiguity that 'Fidelio' now starts with the duet followed by a dialogue and Marcelline's short monologue in which she tells us plainly to whom her heart is given.

Ex.1
Um in der E - he froh zu le - ben, muss man vor al - lem treu sich
sein muss nie sich Grund zum Arg - wohn ge - ben.
Ex.2
Vl.I
W.W. and Horns
Ach, brich noch nicht, du mat - tes Herz
Ex.3
LEONORE
Mich stärkt die Pflicht der treu - en Gat - ten - lie - be
FIDELIO

But one does not regret his changes in the two finales. Pizarro's command to the guards (in 'Leonore', act 2) opens with a *maestoso* in the manner of the French Overture; but the following Allegro deteriorates into a noisy, trivial and lengthy piece which hardly ever leaves the key of B flat—as bad a page of music as Beethoven later perpetrated in the notorious Battle Symphony of 1814. Instead, we now have the lofty chorus of the Prisoners, so that the present first-act finale is beautifully balanced, its emotional course proceeding from the rising hope of *O welche Lust* to the despairing farewell of *Leb wohl, du warmes Sonnenlicht*. Similarly, the second-act finale of 'Fidelio' has gained considerably in formal roundness by the replacement of an original 'Revenge' Chorus in C minor—another mediocre piece—by the powerful, rousing *Heil sei dem Tag* in bright C major which now fully matches the concluding *Wer ein edles Weib errungen*. In addition, the effect of this last chorus is greatly heightened in the later version by Beethoven's frequent antiphonal divisions of the chorus itself and, also, by making it both alternate and join with the soloists. Nor must we forget the Minister's new and great recitative in which he utters a truly Beethovenian sentiment (*Es sucht der Bruder seine Brüder*), to which the composer responded with one of the most noble pages in the revised score.

So much for the finales. Next in importance come the two arias ('Fidelio', nos. 9 and 11) and the great duet (no. 15). The original recitative of Leonore's E major aria shows that at that period Beethoven had not yet fully mastered the art of *recitativo accompagnato*. Unlike the later *Abscheulicher, wo eilst du hin*, the original *Ach, brich noch nicht du mattes Herz* was short, simple and far less dramatic though adequate for the purpose of introducing Leonore in her true character (Ex. 2).*

On the other hand, the original version of the aria itself suggests that Beethoven's conception of Leonore was then on a grander scale and more heroic than in 'Fidelio'. For one thing, the aria is appreciably longer (see table), and the vocal writing, for another, is far more exacting and hence more dramatic: after Leonore has reached the climax of her great monologue on the high B flat (in the later version the seventh bar before the end) she continues with another eighteen bars consisting largely of a difficult Italianate coloratura in triplets and ranging over the compass of an eleventh. It is, incidentally, interesting to see how the altered inflexion of certain vocal lines in the later version enhances their dramatic impact (Ex.3). In this connection attention may also be drawn to the original version of the famous *Töt erst sein Weib* in the quartet of the Dungeon Scene. Leonore's dramatic cry rose from G to B flat to be sung in strict tempo and accompanied by the orchestra. Now she leaps a fifth up (E flat to B flat) while the orchestra is silent, so that the top note may now be sustained according to an intelligent singer's sense of dramatic tension. On paper this change may look but trifling, but how much less effective the original passage sounded was proved by the broadcast.

Coming to Florestan's aria we again find the original recitative less free in declamation and less imaginatively handled than it is in 'Fidelio'. Its 3/4 metre (instead of the later 4/4) appears to have allowed Beethoven less room to get the whole motive of 'oppressive tyranny' into the orchestra, with the result that the whole of the recitative is less articulate and less symphonic. The great surprise of the aria, however, comes in its ending. After the present Adagio in A flat, there followed an *andante poco agitato* in F minor in which Florestan expresses a feeling that immediately recalls Dante's *nessun maggior dolore che ricordarsi del tempo felice nella miseria;* but he subsequently consoles himself with the thought that his suffering is for a great cause, that is, the exposing of a

* Attentive listeners have not failed to note that in point of style the new recitative does not quite fit into the surrounding music, which is nine years older.

Ex. 4

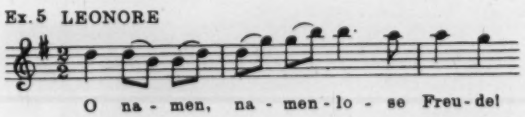
wicked tyranny. This lament Beethoven set to music which in its restraint and dignified expression of tragic grief echoes the classical style of Gluck and Cherubini (Ex. 4). It must be said that this ending accords with Florestan's state of mind far better than the new F major section which, true enough, is psychologically more interesting, suggesting as it does, the fevered phantasies of a man near the brink of death by starvation. But the change of mood is too sudden and forced to be wholly convincing. It appears that in 1814 Beethoven had first thought of something altogether inappropriate to the situation and was only induced by Treitschke to change it. How far Treitschke's account corresponds to the actual circumstances in which this change was made it is impossible to say; but in view of Beethoven's known habits of composing, it rings true and is interesting enough to be quoted in full. Treitshcke writes:

> I expressed my opinion that a man almost dead of starvation ought not to be made to sing *bravura*. We considered this and that, and at last, in his (Beethoven's) opinion, I hit the nail on the head. I wrote words which represent the last flicker of life's flame before its extinction (*Und spür' ich nicht linde, sanft säuselnde Luft*). What I now relate will live in my memory for ever. Beethoven came about seven o'clock in the evening. After we had spoken about other things, he asked me how the aria was progressing. It was just finished and I handed it to him. He ran up and down the room, muttering and humming as was his wont instead of singing, and flung the pianoforte open. My wife had often begged him to play in vain; today he set the words in front of him and began the most marvellous improvisations of which, unfortunately, no magic could preserve a record. Out of these he seemed to conjure a motive for the aria. The hours flew and Beethoven continued to improvise. Supper, which he was to share with us, was brought up, but he could not be disturbed. At last very late he embraced me, and refusing a meal, he hurried home. Next day the superb piece of music was finished.*

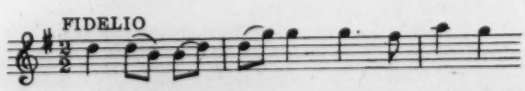
In connection with this new F major ending of Florestan's aria, whose origin Treitschke so vividly describes, an interesting point of textual criticism arose after Prieger had published the first version. It will be seen that in the present melodrama which follows Florestan's aria Beethoven quotes, at Rocco's words *nein, nein, er schläft*, a motive which occurs in the new ending of the aria (at the words *Leonoren, der Gattin so gleich.*) The question is, did the original melodrama already contain this motive although the music to which it belongs had not yet been thought of? Prieger says that he had not been able to trace the autograph of the original melodrama; but since it occurs in the early sketches (1803/4) he assumes that it was included in the production of 1805, and this was his reason for including its ' Fidelio ' version in his reconstruction of the score. The only thing that makes one hesitate to accept its inclusion as authentic, is, as Prieger admits himself, the fact that the melodrama contains that new motive, and he suggests that in 1803 Beethoven may already have had ideas for an F major ending but subsequently dropped them, while retaining one of the motives for the melodrama. This is, of course, a possible explanation, though we must add that the extant sketches for ' Leonore ' show no trace of an ending in F major. My own theory is that the original melodrama did *not* contain that troublesome little motive and that Beethoven inserted it only later, in 1814, when he had *already* written the new F major ending of the aria—a course which, without the evidence of an autograph to prove it wrong, suggests itself as the most logical one.

After this flight into conjecture let us return to solid ground and consider the great duet between Florestan and Leonore (no. 15). Its original is a monstrous piece. Far more than the Leonore aria it shows the young Beethoven's cruel disregard for the human voice. It is as though he had thought of Leonore's vocal part in terms of a woodwind instrument. The original duet is not only twice the length of the present version (see table) but, what is more, Leonore's motive of ' nameless joy ' rises to its B natural climax on every appearance.

Ex. 5 LEONORE



FIDELIO



This means that in the course of the aria the first Leonore had to produce this note no less than twenty times, to say nothing of the awkwardly high *tessitura* of her part as a whole ; as though this had not been enough, Beethoven put in two places

* Thayer's Life of Beethoven.

a sustained top C! Not even the Strauss of 'Salome' and 'Elektra' dared to tax the vocal chords of his singers with anything approaching Beethoven's extravagance. In short, in its expression of an elemental paroxysm of joy this duet has no parallel in operatic literature.

In altering and cutting it, Beethoven discarded also its introductory recitative. This was a pity, and for two reasons. In the dialogue that now takes its place Florestan and Leonore exchange a few rather trivial remarks before they embark on the duet. But the situation in the original recitative was a truly poetic one and thus fitted in admirably with the ensuing duet: Leonore, overcome by her emotions, loses consciousness and Florestan thinks her almost dead. Her coming-to and the gradual emotional change from fear to joy are most imaginatively caught in the music.

The omission from 'Fidelio' of so inspired a piece of dramatic writing is all the more puzzling as it followed the preceding quartet without a break, so that the dramatic tension was continuous, whereas Treitschke's trite dialogue nearly destroys it. This and the end of Florestan's aria are the only places where Sonnleithner's version is to be preferred, and a producer might well consider retaining them both in 'Fidelio'—at any rate, the recitative.

However, there can be no doubt that in every material respect 'Fidelio' represents a considerable improvement on the first version and that the alterations in both libretto and music saved Beethoven's only opera from oblivion—apart from 'historical' revivals such as the broadcast from Munich. As we know, Beethoven revised it for the 1806 production, when it was given in Stephan von Breuning's two-act version. This was an improvement of the drama, but a mutilation of the music, as Beethoven, persuaded by a group of well-meaning friends, ruthlessly cut whole chunks out of certain numbers without attempting to smooth over the cuts.* Yet it is unlikely that, despite its more favourable reception, this second version would have remained for long in the operatic repertory, even if Beethoven had not withdrawn the score in consequence of his quarrel with the Intendant Baron Braun. It would appear that after this incident the matter of the opera was closed for good as far as its author was concerned. It was one of those ironic twists which enliven the pages of musical history that we owe the third version indirectly to the mercenary spirit of three singers of that Kärnthnerthor Theatre. For their benefit performance they decided to trade upon Beethoven's immense prestige after his successes at the Vienna Congress; so they asked for the old 'Leonore' and, instead, were given the new 'Fidelio'.

* Entirely omitted were Rocco's 'Gold' aria and those two numbers which do not re-appear in 'Fidelio'. The cuts within other numbers are indicated in Prieger's score.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

A LECTURE will be given in the Hall of the College on Saturday afternoon, 10 March, at 3 p.m., by Sir George Dyson, M.A., LL.D., D.Mus., on Dvořák's fourth Symphony in G, with musical illustrations. This work is set for the F.R.C.O., July 1951 and January 1952. Admission free; no tickets required.

Choir-Training Examinations, May 1951, Certificate and Diploma (CHM)

will be held on Wednesday and Thursday, 9 and 10 May, and also Friday 11 May, if required. The last day of entry is Tuesday, 27 March. The syllabus may be obtained on application to the College.

Diploma Examinations (A.R.C.O. and F.R.C.O.) July 1951 and January 1952

The Syllabus may be obtained on application to the College.

Organ Practice (members only)

During March the charge is 2*s.* per hour, and during April 2*s.* 6*d.* per hour. All reservations must be paid for at the time of booking.

Easter Vacation

The College will be closed from Thursday, 22 March until Wednesday, 28 March (both days inclusive).

The 'Mary Layton' Organ Exhibition

This Exhibition is open only to women of British birth who have gained the A.R.C.O. Diploma and is tenable for one year at the Royal Academy of Music, the Royal College of Music or the Royal Manchester College of Music, organ playing being taken as the principal study.

Full particulars and entry forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 17 May 1951. The next competition takes place in June 1951.

The Mrs. Alice Bonwick Bequest

The income of this bequest is applied to providing the fees wholly or in part for the training of poor but deserving pupils to become organists. Applicants (male or female) must be under 20 years of age on 1 May 1951.

Full particulars with forms of application can be obtained from the College.

After the distribution of diplomas (on Saturday, 20 January) Mr. R. Arnold Grier, F.R.C.O. (organist of St. Peter's, Ealing, and the Royal Choral Society), played the following pieces, selected from those set for the Diploma Examinations, July 1951:

Concerto in G minor, no. 5 (1st movement) *Handel (edited by Henry G. Ley)*
Prelude 'Rhosymedre' *Vaughan Williams*
Fugue in E minor (The 'Wedge') *Bach*
Allegretto .. .. .. *Whitlock*
Sonata in A (1st movement) .. *Mendelssohn*

PASSED ASSOCIATESHIP, JANUARY 1951

Barnes, S. R., London.
Barrie, I., Glasgow.
Bocking, M., Ilford, Essex.
Bryan, J. A., Bristol.
*Bulmer, A., Juniper Green, Midlothian.
Cannon, A. M., Oxford.
Clare, D. J., London.
Cook, K. P., Skipton, Yorks.
Crabb, L. E., Oxford.
Dixon, F. H. F., Ramsgate.
Evans, P. A., West Hartlepool, co. Durham.
Evans, R. N., West Derby, Liverpool.
Fear, J., Exmouth.
Fry, D. C. J., Southsea, Hants.
Gibbons, P. E., Saltford, Bristol.
*Gillies, D., Glasgow.
Haward, R. W., St. Albans, Herts.
Heald, Miss G. M., Bournemouth.
Higgins, D. C., Ware, Herts.
*Huggan, J., Galashiels, Selkirkshire.
Jones, E. W., Llandudno Junction, Caerns.
Lee, G. E., Repton, Derbys.
Lees, J. H., Newcastle-on-Tyne.
Martyn, J. W., Redruth, Cornwall.
Medlycott, A., Bromley, Kent.
Mollart, W., London.
Morley, H. O., Seer Green, Bucks.
Murchison, L. M., Canterbury.
Nicholson, C. J., Colchester, Essex.
Oxley, T. F. H., Northfield, Birmingham.
Palmer, J. N., Goodmayes, Essex.
Pearson, L., London.
*Radcliffe, C. M., Motherwell, Lanarks.
Ramsey, B. A. R., London.
Reid, W. D., Sunbury-on-Thames, Surrey.
*Rennie, A., Edinburgh.
Sidebotham, P. J., London.
Snell, Miss E. E., St. Blazey, Cornwall.
Staniforth, T. R., Leicester.
Taylor, W. S., London.
Tunnard, T. N., Warwick.
Turner, C. F., Desborough, nr. Kettering.
Tyler, J. M., Werrington, Peterborough.
Vening, A. P., West Wickham, Kent.
Watkins, Miss J. E. M., Guildford, Surrey.
Watson, J. B., London.
Whitton, F., Ulverston, Lancs.
Wilks, D. J., Beaconsfield, Bucks.
Willey, E. G., London.
Wilson, N., London.
Winsley, H. S., Kingston-on-Thames, Surrey.
Wood, M. A., Hampton Wick, Surrey.
Wycliffe-Jones, J. E., London.

* Examined at Glasgow.

'Limpus' Prize—D. J. Wilks.
'Sawyer' Prize—T. F. H. Oxley.
'Dr. F. J. Read' Prize—D. J. Wilks. / T. F. H. Oxley.

PASSED FELLOWSHIP, JANUARY 1951

Cook, J. E., Stratford-on-Avon.
Freeman, J. H., London.
Hardy, A. E., Buckhurst Hill, Essex.
Linstead, G. F., Sheffield.
Toovey, M. H., Weybridge, Surrey.
Trueman, B. W., Southport, Lancs.
Vince, J. W., Oxford.
Wyatt, W. L., Stockport, Cheshire.

'Limpus' Prize—W. L. Wyatt.
'Turpin' Prize—M. H. Toovey.
'Dr. F. J. Read' Prize—W. M. Ross (examined in July 1950).

J. A. SOWERBUTTS (*Hon. Secretary*).

EXAMINERS' REPORTS—JANUARY 1951

A.R.C.O. Organ Playing

The general standard of accuracy in the set pieces was remarkably good, but only a few candidates had sufficient control of the instrument to play with real freedom and mastery. We would remind candidates that, while technical accuracy must always be a first requirement, organ control needs thought and careful preparation also.

Pedal technique was often weak, and rarely had the same clarity and consistency of phrasing as the manuals. In the quiet pieces 16-ft. tone was often used without either a manual to pedal coupler or an 8-ft. stop.

The sight-reading and transposition tests were well attempted, usually at the speed indicated, or something near it. Candidates were sometimes slow to realize changes of key. The score reading was not on the same level as the other tests, and many candidates seemed insufficiently prepared.

WILLIAM MCKIE (*Chairman*).
HERBERT W. SUMSION.
R. ARNOLD GRIE .

A.R.C.O. Paper Work

Strict Counterpoint. Many candidates produced really musical workings, with a welcome ease of movement in the added parts. Weaker points were some badly planned openings, and a tendency to allow the alto to remain in an extremely low tessitura, thus causing a wide gap between the two upper voices. There was also a frequent over-use of third species movement, the crotchets in some cases extending over more than three bars.

Free Counterpoint. This was not quite up to the standard of the previous question. Some very forced modulations were introduced, and several workings remained in the subdominant key for too long. Candidates should remember that semiquaver movement may make a part *look* busy, but that it can often be quite meaningless, particularly if it centres round about one or two notes.

Piano Accompaniment. Again one of the weakest features of the paper. Some examples showed a very poor idea of keyboard style, and would have been extremely awkward to play. More practice appeared to be needed in the treatment of pedal points, and in the ability to decorate a slowly moving harmonic basis. It was frequently not realized that a chord struck on the first beat of a bar remains in effect *throughout that bar*; therefore, if the given melody implies a change of harmony on the third or fourth beat, the accompaniment *must* take note of this.

Ear-Tests. Often badly done; many examples gave the time of the melodic test as duple or quadruple instead of triple.

Two-Part Work. Generally quite well done, with a commendable sense of thematic unity produced, and in some cases some good string writing. The main fault was an unconvincing treatment of the suspensions implied in the given violin melody.

Four-Part Harmony. There were some very poorly devised bass parts, with a far too frequent use of root-position chords. As a whole, the workings were too four-square, with alto and tenor voices pursuing a very dull course. A merely *correct* harmonization of the melody or bass is not sufficient, the three added parts must each be of an interest equal to that of the canto fermo.

History of Music. Answers were too discursive, often lacking any real information. Some candidates confused the seventeenth century with the eighteenth. In several cases, candidates undertook the description of one of Elgar's orchestral works, and then wrote about his life, with the barest mention of the chosen work at the end of their answer.

W. S. LLOYD WEBBER (*Chairman*).
S. WATSON.
HEATHCOTE STATHAM.

F.R.C.O. Organ Playing

Apart from a few very bad failures, the standard this period was higher than it has been for some time. There was some very fine playing, showing excellent technique and musicianship. The weak points were mostly concerned with details of phrasing, and a lack of sensitiveness to colour and expression of the tests. The sight-reading was generally weak with little attention to part playing and a slow perception of modulation. In the vocal score, crossing of parts was generally weak. The Melody and Bass lacked harmonic sense, and the extemporization was either entirely inane, or entirely musical.

EDGAR T. COOK (*Chairman*).
HENRY G. LEY.
E. S. ROPER.

F.R.C.O. Paper Work

Free Counterpoint. Many candidates wrote passages for the R.H. which were quite impracticable. The harmonic basis was frequently crude, resulting in an unusually large number of elementary grammatical errors (e.g. consecutives). Only two workings of the Tudor motet were submitted.

Fugue. Few candidates showed any freedom or vitality. The stretto was rarely sufficient and the pedal point was introduced injudiciously in many papers. Great technical weakness was shown throughout.

History and Analysis. On the whole this was rather sketchy, though there were some good papers, in both parts.

Ear-Tests. On the whole the chords were satisfactory. Rhythmically the two-part test was often faulty.

Orchestration. The *tuttis* were not built up successfully; there were many bad gaps in the middle register. There was too much duplication at the unison. A number of candidates should study the compass of the instruments.

String Quartet. Many papers contained far too many elementary harmonic faults. The texture was often quite unlike that of a string quartet. Some bowing at least should have been indicated. Frequently, the alignment was so bad that the examiners had the utmost difficulty in deciphering the candidates' intentions.

Part-Song. Too many candidates wrote rather feeble hymn-tunes. There were many harmonic faults and crude modulations, with little idea of word-setting.

GORDON SLATER (*Chairman*).
HAROLD W. RHODES.
H. K. ANDREWS.

GLASGOW ORGAN PLAYING EXAMINATIONS

A.R.C.O.

The weakest feature in the playing of most candidates was the rhythm.

In the tests, transposition shows improvement in freedom, but as a whole candidates failed to reach a good standard in the others.

F.R.C.O.

The want of a good sound technique was very noticeable in the playing. Candidates should take all possible steps to build this up.

The contrapuntal sense was markedly weak in the tests.

IVOR ATKINS (*Chairman*).
DOUGLAS HOPKINS.
GERALD H. KNIGHT.

THE PRESIDENT'S ADDRESS

At the Distribution of Diplomas on 20 January the President, Dr. Ernest Bullock, delivered the following address.

When the Council elected me as President, very naturally I felt greatly honoured. The nomination was quite unexpected. Not even a whisper had reached me. Indeed it would have needed a mighty strong whisper to carry four hundred miles across the border.

The honour, however, carries responsibilities, not least of which is the possibility, nay the probability, of boring you with a talk at Diploma Distributions. Custom dictates that the President shall give an address, and that is the cause of my dilemma. Let me explain briefly. One of my strongest convictions is that there is far too much talk in this world, and too little effective action. Talk, by means of the spoken word as well as the written word, is already excessive, and there is every likelihood it will increase in the future. It is understandable when considering religion and politics, but neither is our immediate concern. Talk about music can so easily degenerate into spreading sensational notions, fantastic ideas, propaganda and publicity. Two slang expressions describe this sort of thing admirably, viz.: (*a*) 'hot air', and (*b*) 'blurb'. Surely it is not merely cynical to say that a man who writes a book on technique in any branch of music will be compelled later to write thirty or forty more books to explain what he meant to convey in the first book. Is it not fundamental that words cannot explain adequately or interpret the spirit, the inner mystery, if you prefer that expression, of music? It is possible to give facts connected with music, and such facts are important, should be preserved, treasured, and handed on. These important facts, however, should be kept clear and clean, not elaborated into pleasing anecdotes, not confused by conjectures, and not lost in a labyrinth of personal opinions. The temptations that beset the musicologists are many, and unfortunately are not always firmly resisted. In recent years music has enlisted in its ranks a number of people who are essentially journalists, and it is surely the prime duty of a journalist to be provocative. Be all these things as they may, it is the music and its presentation that matter, not the talk about the music, however clever, penetrating or enlightening. To talk about music is against my better judgment, and therefore you will sympathize with me in my dilemma, as I sympathize with you in your affliction. Let us be mutually tolerant and merciful in our extremity.

In a changing world, it is not surprising that music also has shared in the changes. Standards change, values change, conditions and fashions vary, nothing seems to be permanent. As a result one cannot help being fascinated and stimulated by these changes. He would be a poor, mean and miserable soul who has time to be bored in circumstances such as these. Some may think that changes have been more rapid since the first World War, and that folk have found difficulty in keeping pace with them. The adventurous ones have raced on breathlessly to keep up the pace, and the exertion has absorbed much of their energy; consequently they have been unable to comprehend fully all that has been presented to them. The ordinary folk have been unable to cope, lost heart and lagged behind, content with what they have understood and felt, and lacking ambition to seek further. Although the pace has been hot, yet let us not flatter ourselves and imagine that the rapid changes in our time are unique, and have never been equalled before in other periods of musical history. It is only necessary to compare the music of Tye with that of Byrd to see what advances in style, texture, and expression were made during a comparatively short period, or again to compare the early compositions of Beethoven with his last works in order to realize that ours is not the only time which has witnessed great changes.

Let us dwell for a space on some of the changes in composition which have come about since the beginning of this century. At the end of the nine-

teenth century Brahms and Wagner reigned supreme. Brahms has been identified with the classical, the intellectual and the conservative, and Wagner with the romantic, the visionary and the revolutionary tendencies. Both composers influenced and stimulated the minds of musicians to an incalculable extent. The texture of Wagner's work was complex, the colour for its time was opulent, even extravagant. As an operatic composer, he had an uncanny knack of creating in music an atmosphere which fitted admirably a scene, a situation, an incident. From his great imagination emerged his operas and music dramas in all their splendour, from which we catch an insight into his amazing sense of the spectacular. Do you ever speculate and consider what Wagner might have done if he had lived at the present time and had the opportunity to experiment with all the facilities that modern film studios and the technique of films can offer? Consider him not only as a musician providing the background music of which he was a master, but also combining his musical genius with his flair for story telling, his stage-craft, his production, his design, and above all his eye for a spectacle. Then imagine the result in the medium of films. Do you not agree that Wagner would have made a stir and have been a power in the film world?

But let us leave speculation, and cut out our imaginings of Wagner in Hollywood. Wagner was a great revolutionary in music to our fathers and grandfathers, but it is doubtful whether he appears so to us today. A close study of his work will reveal a complex texture, but not excessively complex compared with certain modern works. His orchestral colour was afterwards emulated by Strauss and Elgar, and later by Ravel, that master of colour. Many composers since Wagner have had a wonderful sense of atmosphere in music, although few have been as consistently good as he was. We are realizing more and more that the most remarkable feature, in his day and in his medium of opera and music drama, was his convincing and unerring grasp of form.

Before the first World War signs were apparent that changes had already begun, and after the war reaction set in further. There appeared new ideas, new methods, new manners, new experiments, and new presentations. New harmonic idioms were exploited, some sweet and some astringent sounds; or, in other words, messy music was given tartness and sourness to compensate for a cloying sweetness. A greater cleavage was noticed between popular and serious music. A compromise was made at first, especially with jazz rhythms. Later popular music seemed to lose its way to a certain extent, and serious music became *very*, *very* serious. It was intense without much humour, so it was difficult to believe in it wholly and in this respect it showed an immature and almost childish conceit of its achievement. Crudity and self-conscious cleverness may be forgiven, but it is hard to forgive a lack of humour, and any composer who is unable to laugh at himself.

At the last Diploma Distribution Dr. Thalben-Ball was speaking of the hard-hearted, hard-boiled, unemotional type of music which has to be endured these days. This phase we may applaud or we may deplore; but that this phase had to be experienced is quite understandable, and in the nature of things. This mathematical music, which if it appeals at all can only appeal to the intellect, certainly not to the feelings, has come about as a result of the state of present-day civilization. Consider one aspect of it as an example. Both World Wars have wrought devastation, bloodshed, acute suffering, and shattered nerves. The second world war showed us the most horrible cruelties and atrocities in addition to all the other horrors mentioned. Cruelties both physical and mental have continued in varying degrees since the war. At first thought it seems a strange perversion that the good people of the world—and thank God there are still multitudes of them—have not cried out continuously and tried with more determination to stop the evil ones inflicting such cruelties, and such miseries, and perpetrating such wickednesses. Evil deeds have been so appalling that the majority of folk have of necessity had to steel their hearts, and force themselves to find modes of escape, rather than seek refuge in the lunatic asylum. The most sensitive minds have fared worst. Do not the creations of art and music emphasize this point? For example some of the extreme and extraordinary modern paintings can only be accounted for, one would think, by the kind criticism that they express a form of escapism. Is it not true that modern drama tends to the fantastic, the unreal and the hallucinations of the minds of men? Music of the modern dance and crooning types appears to drug the senses by a monotonous regularity of rhythm together with sickly sounds, and contrasted with wild, ugly brutal noises calculated to keep the body sufficiently awake to slide along a dance floor and feel nostalgic. Music in its serious form has resorted to experiments with patterns, formulae and colour that attempt to captivate the mind and tickle the fancy rather than dare to stir the feelings. Musically mankind is gradually being starved of emotion and becoming insensate. The world has seen the result of over-emotionalism which has produced mass hysteria, a dreadful and horrifying thing, and consequently a natural distrust of the emotions has come about. It may be thought that this explanation is wild and fantastic, but if it stimulates anyone to suggest a better and more accurate one, it will have served its purpose. This phase will pass, and with it a great deal of the art and music of the present day will probably pass also. Let us take heart and look to the future. But the present effect is still with us.

Every sensitive artist who is middle-aged and not so self-centred that he fails to become aware of anything else must have been affected, felt frustrated, depressed and despondent. Possibly a younger artist can more easily survive these untoward circumstances. He might be able to throw off the burden more easily, feel cruelty to others less deeply, and generally adapt himself to the struggle more lightly. Many and varied reasons can be given why older folk trust to youth to put the world in order, and so the older ones rather tend more easily to hand the responsibility to youth. Consequently youth has many more opportunities now than ever before, as far as we can remember. In music for example young composers get their

works performed more easily now than thirty or forty years ago, and there are now opportunities for having their larger works printed, whereas formerly publishers would only issue short compositions. And consider the number of prizes for compositions of major proportions offered nowadays ! It is not beyond the bounds of possibility for a young composer who is fortunate enough to win a number of these prizes, to live on the proceeds for a year or so. These present opportunities are all to the good and everyone is delighted that encouragement is being given in this way. It is well for the young composers to strive to gain a true sense of proportion and preserve a real and sincere humility. Every artist is tempted to think far too much of himself and his works, and certain members of the musical public, especially the musical snobs, encourage this weakness and vanity. To bolster up youngsters who show promise by fulsome articles in periodicals, by publishers' blurbs and carefully-selected and edited press notices is not helping, but in the long run doing a great disservice to them. The more laudatory the notices in youth, the worse the disillusionment if ever it comes, in middle or old age. A young composer who has something vital to say, should first make quite sure that he is master of his craft, and then vow never to publish a work or have it publicly performed until he can take criticism, good or bad, with perfect tranquillity and equanimity.

My own experience tells me that there is as much natural ability and promise amongst young musicians and students now, as ever there was. What I suggest is needed, is that these young musicians who have ability, should develop a more sensitive attitude to music, coupled with plenty of common sense, show more integrity, more unselfishness, and altogether build stronger characters to withstand both the glamour of success and the disappointment of failure.

One prevalent criticism of contemporary music is that it lacks distinction and character. It is granted that often some of the musical ideas are good, and some of the craftsmanship admirable, except in choral music, of which a great deal is weak, ineffective and simply innocuous. Is it fully realized yet that these faults in contemporary music may be the direct result of writing background music for films ? The film has undoubtedly added opportunities for composers, but the very description of ' background ' music puts music into an unenviable place. It seems that undistinguished music would suit the film best. A film with a story needing real programme music might help to inspire a composer to give more distinction to his work, but it is doubtful whether a short documentary film would offer much inspiration.

But so far you will probably think that the discussion has taken into account major compositions only, and now you would wish a few words to be said concerning shorter works. Composers still write anglican chants, hymn tunes, canticle settings, and carols, anthems, school songs, part songs, solo songs, pieces for piano and organ, and what some musical journals call ' educational music '—whatever that may be. It is possible to obtain a better estimate of musical taste from these short publications than from the major compositions. It must be stated that the general standard is not yet high enough either in matter or in manner of presentation and craftsmanship. It would be well if every composer and publisher of these compositions would make a resolution at the start of this half century, not to add one single example of which they are likely to be ashamed in five years time, or which was likely to bring a blush to the cheek of any other sensitive musician. This suggestion if adopted would no doubt reduce contemporary publications considerably. But publishers need not be idle. Think of the arrears to be made up. Would it not be splendid if all the great and well-tried works of the past from 1500 to the present day, were available clearly and satisfactorily set out in performing editions without editorial addenda?

But these stray thoughts and musings weary you, and I must conclude.

In spite of the grim outlook in the world at large, in spite of the difficulties and the disappointments in the world of music at present, we all look forward with hope to 1951. The Festival of Britain heralds the dawn of a new half-century. It is a venture of faith in a bleak and dark world. May it demonstrate to the world that we, as a nation, have thoughts about art and music as well as trade and commerce.

We can all be thankful for some favourable signs, which we acknowledge and welcome. It is true to say that there is more music available for the ordinary listener and that people are much more music conscious than they were thirty or forty years ago. In the opinion of the pessimist the standard may yet be deplorably lower than it ought to be, and in the eye of the optimist the standard may be encouragingly higher than he expected it to be. The sensible musician takes a middle view, and knows that, since the public is becoming more fully aware of the power of good music, the challenge comes to him and his colleagues to strive ceaselessly to improve the public taste, and to be all the more alert to resist the temptation merely to please rather than educate, to elicit applause rather than elevate the spirit.

Another encouraging sign is one that appears at first to be paradoxical. For some years now the attention of people has been directed of necessity to the material things of life. The result is that folk are beginning to feel more acutely the need for the things of the spirit. A London audience may not be aware of it, but elsewhere you do find people using that horrible phrase asking: ' Where can we get culture in this town ? ' Even scientists are reported to have become more human, more sympathetic, less rationalistic and more conscious of the needs of the spirit. Science does claim and can prove that it is making mankind more comfortable, more efficient, more powerful, and more fearful. But mankind in our civilization, in my belief, needs the Christian religion, art and music, which working together can enrich the mind and spirit and ultimately save the soul.

Under the auspices of Kenya Church Music Society a Festival of Music was held in All Saints' Cathedral on 15 and 17 November 1950. The programme included anthems by Purcell, Gibbons, Brahms and Wesley. Various choirs and vocal quartets took part.

ORGAN RECITAL NOTES

Frank Wright's recital for the Organ Music Society had the merit, as his recitals always have had, of an interesting and well-balanced programme. It is a singular thing that even today, with all organ music to choose from and with audiences ready to listen to all kinds of music, there should be players who are ready to forgo such an obvious virtue and plunge us into dull or one-sided programmes. A Prelude and Fugue in G minor by Buxtehude (the one with a recurring pedal motive) was impressive, however difficult it may be to hold these rather scrappy North German fugues together. The rarely-heard Variations on *Paduana et Hispania* written jointly by Sweelinck and his pupil Scheidt sounded delightful; on reflection I feel that Mr. Wright was correct in making no attempt to affirm the oddly inconclusive ending; not everyone before Bach realized that an ending should also be a conclusion. From there we were picked up and dropped gently in mid-nineteenth century, with Widor's third symphony, complete, and played mostly from the first edition. Much of it, as in the first and last movements, was of fine effect, with rhythm well maintained even when the score was dull. Curiously, the Minuetto and Marcia, surely two of Widor's most attractive movements, were less well realized, with some unimaginative registration in the first and a small conception of the second. The Siberian atmosphere of St. Peter's, Cranley Gardens in the grip of a spell of perishing cold no doubt accounted for some of his difficulties, but not for an inapposite smartness in Widor's simple-hearted but far from vulgar March; nor was the first edition entirely convincing here. Two movements by Harvey Grace were a welcome reminder of the lasting work of one who showed great interest in the beginnings of the Organ Music Society, and Vierne's ' Hymne au Soleil ' and ' Clair de Lune ' were splendidly done. In Sowerby's ' Comes Autumn Time ' one almost felt Mr. Wright wishing that the order of the seasons might be reversed and autumn come back to bring him a little more warmth. But if he has sometimes left one disappointed with a tendency to edginess in registration and overdone phrasing in quiet movements, that was not the cause this time. The whole recital, and especially such sensitive passages as 'Clair de Lune,' showed him in possession of more repose and a broader and more sympathetic manner. I hope that too was not due to the cold.

Herrick Bunney has not, I believe, often been heard in London since his translation to St. Giles's Cathedral, Edinburgh, and his appearance in the last recital of this series was welcome. One must be bold, however, on such an occasion to bring out the F major Toccata and Fugue and the Reubke Sonata, and in this sense Mr. Bunney's programme was adventurous indeed. It was good solid playing, but I doubt whether he has yet the real authority needed for either, or perhaps the absolute assurance of technique; it is true that he was not altogether happy with this organ (it bedevilled him with a sticking note, for one thing); but he has not, for instance, seen more than half the pathos of the slow movement of the Reubke, or the dæmonic energy of the last. Much of the Gloria from Couperin's ' Messe solennelle ' was beautifully done. His best work was undoubtedly in two pieces by Alain, and especially in ' Le jardin suspendu ', where he showed the most exact judgment of style and colour and in consequence became for a few minutes the most charming player imaginable. There are so many sorts of music, even (our detractors must admit) of organ music; one must have not only uncommon insight but also the conviction that comes of long reflection to play each one of them with a sense of style. A. F.

MISCELLANEOUS

Riverside Church, New York City

A glance at the service papers for the last few months reveals the fact that much of the music performed is British—works both large and small. Mr. Virgil Fox is the organist and the choir director is Mr. W. Richard Weagley who writes: '. . . we sing an unusual quantity of English music and . . . we find it the most rewarding and satisfying of all church music. . . . On 24 December we presented the first American performance of the lovely Christmas Cantata by Geoffrey Bush, with twenty strings and oboe. Our congregation numbered over 1,200, which is not unusual. . . .' Most of the oratorios and cantatas are accompanied by organ since ' we must present an oratorio every week from 1 October to the middle of April '. Mr. Weagley has a professional choir of fifty voices including a solo quartet, and for afternoon services this number is augmented to seventy or eighty. Two rehearsals of two hours each are held during the week and each service (morning and afternoon) is preceded by an hour's rehearsal. Mr. Weagley goes on: ' My singers are fine musicians and vocalists, and we have little difficulty interesting singers in our programme since the repertory includes the unusual and new, as well as the standard works '. Among the modern works in the choir's repertory are Vaughan Williams's ' Dona nobis pacem ', Benedicite, and the Magnificat (' Sancta Civitas ' is in preparation for performance on 15 April), Milford's ' Pilgrim's Progress,' Britten's ' A Ceremony of Carols ', Finzi's ' Lo, the full, final sacrifice ', the Fauré and the Kodály Masses and many other works. In concluding his letter, Mr. Weagley points out that more than half of the repertory for the morning services is drawn from English composers. ' I do not purposely choose English composers but I find that the choice of texts, the structure of the composition, the general spiritual atmosphere engendered by the composers is superior to any I know '. English church music composers take your bow! Seldom do you receive so generous and full-hearted a tribute: we take particular pleasure in passing it on.

The Woking Choral Society under Ronald Peck gave performances of Britten's ' Saint Nicolas ' at All Saints' Church, East Sheen, on 20 January, and at Christ Church Hall, Woking, on 18 January, when the programme included Dyson's ' In Honour of the City '.

The Cathedral Singers under Peter Goodman gave a programme in Godalming Parish Church on 24 January. Works sung included Parry's ' Blest pair ', Palestrina's Missa Papae Marcelli and Vaughan Williams's ' The Voice out of the Whirlwind '. Mr. W. W. L. Baker, who was at the organ, played six Bach chorale preludes and three of Karg-Elert's Choral Improvisations.

The High Wycombe Methodist Circuit Choir augmented by Maidenhead Free Church Choir gave a performance of Mendelssohn's ' Elijah ' at Wesley Church, High Wycombe, on 27 January. Mr. Kenneth Fox conducted.

Tenor vocalist (excellent reader) will give services on Sunday evenings in exchange for a little organ tuition and practice. Preferably West End or N.W. London. Write, R. H., c/o *Musical Times*.

Mr. William Cowlishaw resigned a short time ago from the post of organist and choirmaster at the Pro-Cathedral of St. John the Baptist, Buenos Aires. He had served for forty-three years and is to be appointed Organist Emeritus.

The Westminster Choral Society will sing the St. Matthew Passion in Westminster Central Hall on 10 March at 7.0. Allan Brown will conduct.

Charles Wood's St. Mark Passion will be sung at Holy Trinity Brompton Church at 6.30 on Palm Sunday.

A small new organ was dedicated on 27 January in the Methodist Church, Stanbridge. Mr. Clifford Harman gave the opening recital, the programme of which included chorale preludes by Karg-Elert and Bach and John Stanley's Suite in D.

Appointments

Mr. H. V. C. Pyke, St. John's Cathedral, Oban, Argyllshire.

Mr. V. C. Ryder, Pro-Cathedral of St. John the Baptist, Buenos Aires.

Mr. Gerald Wheeler, Barnes Parish Church (St. Mary's), S.W.

Mr. Leslie A. Durant, St. Martin's, Gospel Oak, N.W.

RECITALS

(SELECTED)

Mr. C. S. Richards, St. Andrew's Church, Corbridge—Concerto in F (' The Cuckoo '), *Handel;* Fugue in E flat (' St. Ann '), *Bach;* Prelude on ' Rhosymedre ', *Vaughan Williams;* Toccata (Gothic Suite), *Boëllmann.*

Mr. George Galloway, Christ Church, Pontblyddyn, near Mold—Fantasia on ' Adeste fideles ', *Geoffrey Shaw;* Romance sans paroles and Elfes, *Bonnet;* Tuba Tune, *C. S. Lang.*

Mr. Allan J. Fairlie, St. Paul's Church, Craig-y-don—Toccata in C, *Bach;* Two pieces, *Whitlock;* Toccata on a plainsong, *Bairstow;* Melody in G minor, *York Bowen;* Toccata (Symphony no. 5), *Widor.*

Mr. Owen le P. Franklin, St. John the Baptist, Kensington—Fantasia and Fugue in C minor, *Bach;* Introduction and Fugue (Sonata on Psalm 94), *Reubke;* Prelude, Fugue and Variation, *Franck.*

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—First movement from Sonata, *Elgar;* Legend and Toccatina, *Alcock;* Fantasia in F minor, *Mozart.*

Mr. Russell Shepherd, St. Mark's Church, North End, Portsmouth—Toccata, Adagio and Fugue in C, *Bach;* Pastoral, *Herbert Sumsion;* Fidelis, Fanfare, *Whitlock;* Carillon-Sortie, *Mulet.*

Mr. Raymond Humphrey, St. Michael and All Angels, Brighton—Prelude in D minor, *Respighi;* Humoresque, *Yon;* Allegro cantabile (Symphony no. 5), *Widor;* Prelude and Fugue in B, *Dupré;* Passacaglia in C minor, *Bach.*

Mr. William Hardwick, Municipal College of Technology, Manchester—Two voluntaries, *Purcell;* Fantasia on old Welsh airs, *Faulkes;* Grand Chœur dialogué, *Gigout.*

Mr. F. W. Deane, St. John's Church, Durban, S. Africa—First movement, Sonata in C minor, *Guilmant;* Ballad, *Wolstenholme;* Fugue in G minor, *Dupré.*

Mr. Malcolm Davey, Methodist Church, South Norwood Hill—Prelude and Fugue in C, *Bach;* Allegro maestoso (Sonata), *Elgar;* Two Chorale Improvisations, *Thiman.*

Dr. Francis Sutton, All Hallows, Barking-by-the-Tower—Sursum Corda, *John Ireland;* The Question, The Answer, *Wolstenholme;* Postludio Festivo, *Karg-Elert.* Balham Congregational Church—Sonata in E minor, *Rheinberger;* Consolation, Gaudeamus, *Rowley;* Adagio in E, *Frank Bridge;* Fantasie in E flat, *Saint-Saëns;* Allegro cantabile (Symphony no. 5), *Widor.* Woodford Parish Church—Sonata in F minor, *Mendelssohn;* Villanella, *Ireland;* Prelude on ' Rhosymedre ', *Vaughan Williams;* Fugue in E flat, *Bach.*

Mr. Ronald K. Arnatt, Washington Cathedral—Toccata in the Mixolydian Mode, *Frescobaldi;* Prelude and Fugue in C minor, Fantasia in G, *Bach;* Trois paraphrases grégoriennes, *Jean Langlais;* Plainsong prelude no. 1, *Arnatt;* Variation on ' Dominus regit me ', *Richard Dirksen;* Toccata (Plymouth Suite), *Whitlock.*

Mr. Peter Goodman, Guildford Cathedral—Fantasia in F minor, *Mozart;* Introduction and Passacaglia, *Alcock;* Scherzo, Choral and Fugue (Sonata no. 5), *Guilmant.*

Mr. Meredith Davies, St. Peter's Church, Hereford—Fantasia and Fugue in G minor, *Bach;* Chorale preludes, *Parry, Darke;* Pièce héroïque, *Franck;* Trumpet Tune and Air, *Purcell.*

Mr. Ralph Downes, South-West Essex Technical College—Toccata in F, *Buxtehude;* ' Les Bergers ', *Messiaen;* Prelude and Fugue in D minor, *Reger;* Choral Dorien, *Jehan Alain;* Andante in F, *Mozart.*

Miss Margaret Cobb, St. Stephen's Church, Paddington (four programmes)—Prelude and Fugue in D, Trio-Sonata in E flat, *Bach;* Prelude in E flat, Fantasy, *W. H. Harris;* Rhapsody, op. 17, no. 1, *Howells;* Introduction and Allegro, Toccata for the flutes, *Stanley;* Prelude and Fugue in C, *Boehm;* Choral in A minor, *Franck;* Variations and Finale on an old Flemish song, *Flor Peeters.*

Mr. Leslie Paul, Bangor Cathedral—Fantasia (Sonata in D flat), *Rheinberger;* Largo, Allegro, Aria and two variations, *Festing;* Chorale preludes, *Bach;* Dithyramb, *Harwood.*

Mr. F. C. J. Swanton, St. Mark's Church, Portadown—Prelude and Fugue in A minor, Trio-Sonata in E flat, *Bach;* Chorale preludes, *Charles Wood; Swanton, Dupré;* Introduction and Fugue (' Ad nos '), *Liszt.*

Books Received

Mention in this list neither implies nor precludes review in a future issue.

' The Music of Gustav Holst.' By Imogen Holst. Pp. 164. Oxford University Press, 15*s.*

' Philosophie der Neuen Musik.' By Theodor W. Adorno. Pp. 144. Tübingen; J. C. B. Mohr.

' Bach: Pequeña Antologia Biografica.' By Ernesto Epstein. Buenos Aires: Ricordi Americana.

' The Composer in Love.' Edited by Cyril Clarke. Pp. 178. Peter Nevill, 10*s.* 6*d.*

' Music 1951.' Edited by Ralph Hill. Pelican Book, 2*s.* 6*d.*

' British Music of our time.' Edited by A. L. Bacharach. Pelican Book, 1*s.* 6*d.*

The Forfar Festival of Britain Committee is sponsoring a competition for a March. There is an entry fee of five shillings and the closing date is 31 May. The prizes are £20 and £10 and the result of the competition will be announced at the conclusion of the Invitation Brass Band Contest to be held in the Reid Park, Forfar, on 4 August. Rules and other particulars may be had from the Town Clerk, Forfar, Angus.

A Bust of Elgar

[Photo by Sydney W. Newbery

VISITORS to 160 Wardour Street have long been in the habit of pausing in the outer lobby to examine the Roubilliac statue of Handel, with perhaps a glance at Liszt on one side of him and Henry Littleton (who is often mistaken for Brahms) on the other. Now, as they approach the swing doors, their gaze is arrested by a life-size bust of Elgar, in bronze, standing on a pedestal to their left. It is an excellent likeness. Friends of Elgar's have declared that the resemblance is striking, not only in its facial detail but in its traits of character. 'You can see', one of them has remarked, 'that those stern eyes are ready to break out into a twinkle any moment.'

The sculptor is Donald Gilbert, F.R.B.S., R.B.S.A. Musicians have heard of him before, for it was he who made the well-known bust of Henry Wood that used to stand in Queen's Hall and is now displayed at the Albert Hall during the Henry Wood Promenades. Another of his subjects was Granville Bantock, an old friend of the family's. Mr. Gilbert says that he is drawn towards musicians as subjects by a feeling that there is a sympathy between the arts, 'and this makes for a happy relationship between sitter and sculptor'. Since his gifts and his personal bent seem to elect him as sculptor to our musical world, we take an interest in the circumstances of his wider career.

Mr. Gilbert was educated at Rugby, the Royal College of Art, and the Royal Academy Schools. His father, who trained him from childhood, was the late Walter Gilbert, sculptor of the Gates round Buckingham Palace, the Screens of Canada in the Green Park, the Great Reredos of Liverpool Cathedral, and much other important work. The son assisted the father on the Queen Alexandra Memorial at Kensington Palace. Mr. Gilbert works in bronze, stone, wood and pottery. One of his principal works is a hundred-foot frieze of South African animals at Johannesburg. He has carved in wood for ships such as the *Caronia* and the *Queen of Bermuda*. He has made portrait busts of King George V and Field-Marshal Lord Alexander, and a medallion portrait of the King and Queen. Musicians should be well satisfied that the artist who has chosen to put his gifts at their service is one who stands so high in his profession.

[*Photo by Sydney W. Newbery*

In the larger illustration the whole of the pedestal is shown, as it forms an essential part of the sculptor's design. Photography has inevitably made much of the highlights caused by reflection from the metal. With the actual bronze they are less prominent.

Letters to the Editor

On Dragging Mozart

The recent performances of 'The Magic Flute' at Covent Garden under Dr. Kleiber will, I hope, have the salutary effect of drawing attention to the speed at which Pamina's aria, 'Ach, ich fühl's' should be sung.

As usually performed, the aria is made the vehicle for a long-drawn-out exhibition of breath control and soft, sustained singing, with frequent distortions of rhythm that spoil the aria itself and falsify its relation to the act as a whole. The fact, however, that some sopranos make a beautiful noise when singing it adagio does not prove that this tempo is correct.

On purely musical grounds I can see no reason for treating this aria differently from other andante movements by Mozart in six-eight time. Mozart wrote comparatively few adagio movements, and most of these are in common time. (I am unaware of any adagio by him in six-eight time.) In any case he would presumably have marked this aria 'adagio' if he had thought fit.

The observance of Mozart's direction would have the added advantage of making the aria technically less difficult to sing and of bringing it within the scope of a wider range of sopranos.

J. N. A. ARMITAGE-SMITH.

The B.B.C. and Musical Scholarship

We have much to thank the B.B.C. for, but this should not prevent us from pointing out its shortcomings. (W.R.A. certainly does not make this mistake.)

One thing that should have a place in the programmes but does not, is musical scholarship on its historical and theoretical sides. It is true that many of the concerts on the Third Programme are based on the work of scholars, but when we compare them to work, say, in literature, we see how limited they are in effect. The History in Sound of European Music was an example of an opportunity missed. It was admirable in that the student could hear music that had previously been only a name in a book, but the commentary on the programmes was elementary, as it could only be in the time allowed. If it had been concerned with literature it would probably have been accompanied by a series of lectures by distinguished scholars. There have been one or two exceptions, notably the two lectures given by Prof. Abraham on Chopin during the centenary celebrations.

For lectures on History, Science, Literature and Philosophy the B.B.C. allows ample time for experts to set forth their knowledge in a style suited to the

University of the Air, but in music they seldom offer anything that would not fit into Music Magazine. Incidentally, I do not undervalue this programme for listeners who have reached a certain stage of their musical pilgrimage. But after nearly thirty years of popular talks on music, surely some listeners want to go a stage farther.

It may be that the present state of affairs has been brought about by the wrong approach. Instead of saying: 'So-and-so must give a talk on music, what can he talk about?', the subject might be decided and then an expert on it be found.

The journals devoted to musical scholarship show there are many fine musical scholars in this country. Recordings are made in America by authorities on other subjects, why not music? (I realize that some English musicians find these grapes sour.)

Many people still think that music is only entertainment, they do not realize that it can be the subject-matter of a scholarship ranking as high as any other. A writer in a recent periodical, pleading for more scholarship in the public schools, said it might be necessary to remove some devils that had slipped into the house. Music was one. This cultured gentleman should have known that music could be approached from a scholarly angle, but he did not, and the B.B.C. does little to enlighten him.

The second shortcoming may be put in the form of a question. Why were the translations made by the late Fox Strangways deposited at the B.B.C., an organization that seldom performs foreign works in English?

C. WILSON.

Tovey's Repertory

Mr. Clarke takes nearly a column and a half to defend Tovey against an ardent Toveyite. He would have us believe that the 'unmusical' Edinburghers could more easily digest a symphony by Julius Röntgen than one by Borodin, Ethel Smyth's Mass in D than Fauré's Requiem.

To illustrate the bias of a generation of British musicians, I pointed to its most intelligent critic, using the word 'notice'. Mr. Clarke honoured me by noticing; he then upheld me by publishing what he noticed—such good old Czech, Latin, Slavonic, Finnish and Gaelic names as Joachim, Röntgen, Reger, Bruch, Schmidt and Vermoorlen. Being no hypocrite, Tovey sought to make others love what he loved himself, and we do not insult him by stating the fact that his repertory reveals an obvious preference for the German classical tradition.

Your reviewer, 'A. H.'

Ouseley Manuscripts

During his lifetime, Sir Frederick Ouseley (Professor of Music in the University of Oxford and Warden of St. Michael's College, Tenbury), was generous in making presents of autograph copies of his own compositions.

Although a large number of his autographs are now deposited in the Library which he collected at St. Michael's, it is more than likely that some remain in private hands. If the owners of any such autographs of Ouseley's would very kindly lend them to me, it would assist in enriching our knowledge of him in readiness for the Centenary celebrations at St. Michael's College, which will fall in 1956.

MONTAGUE F. ALDERSON
(*Sub-Warden of the College and Prebendary of Salisbury Cathedral.*)

A Source of a Quotation

Can any of your readers help me to find a poem written on the centenary of Mozart's death, beginning:

A hundred years ago
(Tread softly and speak low)

It is referred to as 'a most moving poem' in an unsigned article which appeared in (I think) the *Radio Times* within the last ten years. I should like to be able to trace it.

Shirley Holms, J. A. WATSON.
Lymington, Hants.

Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Advertiser forming amateur music group invites inquiries from instrumentalists or singers. Maida Vale district.—C. WILKIE, CUNningham 1607.

Violinist-viola-player up to advanced amateur standard wishes to join string quartet in the Eastcote district.—S. H. E., c/o *Musical Times.*

Violinist (middle-aged) wishes to meet pianist, advanced player, for enjoyment.—Brighton 33614.

Viola and second violin required by quartet. Good library. Also chamber-music pianist. Grand piano.—F., 11 Craven Walk, Clapton Common, Stamford Hill (STA 5567).

Good viola player wanted to complete string quartet. Golders Green district.—K. L. C., c/o *Musical Times.*

County of London Symphony Orchestra (Mondays 7.30); Chamber Music Circle (Thursdays 2.30). Rehearsals Clapham area; extensive library; string basses provided; vacancies for advanced students. State instrument to LUMLEY-HOLMES, 7 Mayflower Road, Stockwell, S.W.9.

St. Marylebone Orchestra (Tuesdays 6.30-8.30) has vacancies for bassoon, two horns, trumpet, and strings.—DIRECTOR, 17 Buxton Street, Bethnal Green, E.1.

Pianist, newly arrived in Sheffield, wishes to meet other musicians to play and discuss music.—Mrs. L. Holloway, c/o High Storrs Grammar School for Boys, Sheffield 11.

Violinist and pianist wish to meet cellist to form trio. S.W. London.—H. A., c/o *Musical Times.*

Violinist wishes to meet experienced pianist and cellist. Piano and library available. Shortlands area. BECkenham 4608.

Advertiser wishes to form amateur light orchestra (no jazz) in the Brockley district. All instruments required.—W. R. MITCHELL, 23 St. Margaret's Road, Brockley, S.E.4.

Violinist, excellent sight-reader, wishes to join string quartet, or sight-reading orchestra, in London.—D. H. E., c/o *Musical Times.*

Second violin and viola required for advanced quartet, meeting weekly; Hendon district; large library.—H. L., c/o *Musical Times.*

Very keen amateur clarinettist (46) wishes to meet another for duets and talks. Streatham district.—D., c/o *Musical Times.*

St. Augustine's 'De Musica': A Recent Synopsis

By GOULBURN W. CROSSLEY

THROUGHOUT the ages, St. Augustine's treatise 'De Musica' has suffered a wide neglect. It is accessible in the usual large editions of the works of the saint and in two annotated translations, one in Italian and the other in German[1]; yet even if the text were more widely known, there are doubts as to whether it would find a wide attraction among musicians on the ground that its argument is protracted by dialogue form, mixed with theological phraseology, and is superficially at least hard to follow. There are low estimates widely entertained in some circles in favour of neglecting the 'De Musica' altogether. It has been asserted that in post-classical antiquity the main subject of the treatise, 'metric', was not intelligently or productively discussed. There is, too, the strange Pythagorean or Platonic mixture in it of mathematics with morals, beauty of rhythm being traced with the moral qualities of numerals.

Mr. W. F. Jackson Knight, a Vergilian scholar and author, has recently produced a synopsis of 'De Musica' in clear English without the customary dialogue form, and yet without neglecting the important details of the text.[2] In his foreword Mr. Knight sets out an interesting discourse on the merits of the work and forms an opinion that, although critics are apt to minimize the value of the treatise—it is an early work of St. Augustine's—it should in no way be considered worthless. (One particular attraction of the complete work is the Latin text itself.) Commenting upon the qualities of the work, he speaks of the interest shown by Mr. Ernest Newman when he wrote of 'De Musica' in the *Sunday Times* of 26 June 1931, and a reference made by Mr. Humphrey House in his 'Note-Books and Papers of Gerard Manley Hopkins' (Oxford 1937) on a point of metric. While Mr. Knight is conscious of the necessary shortcomings of translations he has sought in this monograph to present the intricate system of the 'De Musica' in clear English and as shortly as possible, without neglect of important detail. The elimination of the dialogue form is a great advantage as it saves a great deal of wasteful verbiage and presents the argument in a concise and readable form.

The original 'De Musica' is in six books, making a total of about forty-seven thousand words. The subject is that of metre, which to the ancients was a branch of music. It was Augustine's intention to use these six books as an introduction to a treatise which should deal with music as applied to melody. This later part, if it ever existed, is lost.

The writing of 'De Musica' was begun at Milan in 387 A.D., when St. Augustine was preparing for baptism, and finished in Africa in 389 A.D. It consists of a dialogue between magister and discipulus: suggestions are made that the pupil was Licentius and the master the saint himself. The books are set out to contain (1) Abstract of the Argument; definitions of music; who are concerned with musicial science; the semblances and proportions of rhythmical movements. (2) Syllables and Metrical Feet. (3) The differences between rhythm, metre and verse; discussion of rhythm and of metre. (4) Metre continued. (5) Verse. (6) The ascent from rhythm in sense to the immortal rhythm which is in truth: Eternal Rhythms. These serve as respective chapters (or books) in Mr. Knight's synopsis with marginal notes and reference to the original text.

From its first pages the eye is easily drawn to passages such as this:

> 'Music should be defined as *ars bene modulandi:* that is, how to make controlled variations of sound in the right way'.[3]

Similarly we are thus admonished:

> 'Like birds, vulgar performers can get their notes right and vulgar audiences can approve, but they cannot give any reasoned explanation. Therefore there is no knowledge and accordingly no true music . . . Ignorant men are not debarred from "ars" (art) and "artistic self-expression". Animals are, they can only depend on *natura*, "nature", "natural endowment", "instinctive action". The "art" of the ignorant depends on imitation, but this "art" comprises also, or operates in association with, reason, *ratio*, which animals lack. . . . This leads ultimately to a dilemma. "All imitation is art, all imitation is also reason, the animals do not employ reason, therefore they lack art, but they have imitation, therefore art is not imitation." It might be thought that *scientia*, "knowing how", "knowledge", "skill" is really a combination of reason and imitation, but imitation is partly physical and partly mental. "Knowing how" or "knowledge" however is purely mental. Therefore "knowing how" or "knowledge" cannot comprise or include imitation. But the real point is to find whether *scientia*, "knowing how", must necessarily be included in the definition of music, for if vulgar "musicians" "have music" or are genuinely musical, then music must be something very low, and we have to take this into consideration . . . further analysis can help . . .'[4]

So the philosophical preamble continues in like manner or with the argument being maintained where applicable by logical or mathematical comparisons.

Mr. Knight contributes much detail in the second book on Syllables and Metrical feet.

> '. . . music itself insists on a pronunciation according to musical requirements and is indifferent to the tradition of scholarship (the saint here refers to grammar). Scholarship will insist that the true qualities of syllables shall not be violated by their location in a musical scheme, but should be preserved always as fixed by traditional authority . . .'[5]

[1] That is the Migne and the Benedictine edition. The Latin text is also available in slightly shortened form, with French translation and notes in Oeuvres de Saint Augustin Vol. VII, published by Desclée de Brouwer 1947.

[2] St. Augustine's 'De Musica'—A synopsis by W. F. Jackson Knight. The Orthological Institute, London—12*s.* 6*d.*

[3] p. 11 (Bk. I : 2).

[4] p. 12-13 (Bk I iv : 5—iv : 6—iv : 7—iv : 8).

[5] p. 19 (Bk. II 1: 1).

A further extract illustrates part of the argument:

'There are four feet which can consist of two syllables, and these are the only ones possible (u u, u —, —u, — —). The feet vary from two times to four times, the series therefore extends to four different feet and to four times in the longest foot, a result determined by the general theory of numerical series; earlier evolved syllables are distinct elements of movement and all syllables have duration. Apparently, therefore, it should be possible for feet to consist of as many as four syllables for that is what reason demands; its requirement is entirely precise and inescapable'.[6]

This section presents various tables, one of which concerns the lenatio (arsis or ictus) and the positio (thesis) and the divisions of such feet. A short extract taken from a number of such tables will illustrate.[7]

4. NAME OF FOOT IN ENGLISH		TIMES IN LENATIO	TIMES IN POSITIO	NUMERICAL PROPORTION	DESCRIPTION OF PROPORTION
Bacchius	u — —	3	2	.. 1:1½ (2:3)	Single and single and a half (double and triple) or single and a half and single (triple and double)
Cretic	— u —	2 or 3	3 or 2	.. or	
Palimbacchius	— — u	2	3	.. 1½:1 (3:2)	

The discourse on rhythm contained in Book 3 follows a similar pattern. Much care is taken to define the various aspects of 'feet'—those which are the resolved forms of others (primary feet) and the feet which can be combined with those primary feet in rhythms which the primary feet produce.

'In rhythm there is no limit to a succession of feet, clearly combinations of feet must form metres. One foot cannot create metres, nor can one foot and a half, for at least two feet are needed before there can be any mention of "feet". Rhythm has no fixed limit—verse has'.[8]

This commentary of St. Augustine on rhythm creates a special interest to the musician, more especially in the relationship of words to music. A short extract is appended:

'. . . different things should be indicated by different words to a continuous succession of musical sounds. They (the Greeks) applied the word ῥυθμός, *rhythmus*, "rhythm", and to a limited succession of musical sounds the name *metrum*, "metre". . . . *Rhythmus*, rhythm, or *numeri*, implies that there must be no feet in disharmony with any other feet. To a continuous unlimited flow of sound *metrum*, metre, *mesura*, is inappropriate and it is not applied to it. But *metrum*, metre, is appropriate to a unitary verse which has both a harmoniously rhythmic flow of sound and also a strict limitation imposed on its length. Such a verse is metre; it is also rhythm because feet are combined on a fixed principle. All metre is rhythm, but all rhythm is not metre. In music the term rhythm is so comprehensive that it covers the whole subject of time and of long and short notes . . .'[9]

The contents of books three and four are clearly set out in Mr. Knight's translation. Rule after rule is set down and expounded, and the various relationships and aspects of rhythm and metre dealt with.

'Metres are countless. We have found that there were over 568 of them. . . . If we counted all that are possible there might be no known number to express their multiplicity . . . unless they are commended to our ear, *auribus*, by a pronunciation rendered correct by scholarship and by practice, it is impossible to discern the truth of what we have treated here . . .'[10]

The last part of the synopsis is taken from the sixth and final book. This leads the reader to a climax of purpose and design which St. Augustine draws from the reason of material things to discuss the spiritual—the eternal rhythms. This last book therefore has no direct appeal to the reader whose interest is confined to music as an art for its own sake; yet for completeness and in due reverence to a work of such standing and antiquity it would be out of place to close this short and no doubt inadequate review without introducing the substance of this last book. It may appear to some that this section of the treatise is addressed only to students of theology or philosophy. However true this may seem, it must not be inferred that all musicians have no interest in such subjects, or that rhythm and harmony is confined within a limit of four walls erected by some who at certain times and in certain places claim that art—from which musical art is not excluded—must be pure and unadulterated, and freed from all 'external influences'.

'The purpose is to lead, from things of sense to God, in order that they may cling to Him who rules all and governs our intelligence with no mediating nature between . . .'[11]

The Saint passes to five classes which consist of

1. Rhythms in sound, belonging to the body, *corpus*.
2. Rhythms in hearing, belonging to the psyche, *anima* and engendered within the body by sounds.
3. Performed or operative rhythms subsisting in a performance with longer and shorter intervals.
4. Rhythms evoked by remembering, subsisting in the memory.
5. The faculty of assent to and dissent from rhythms—'giving judgment by natural right'.[12]

Of these St. Augustine declares the fifth as the most excellent judging the others. Following the above he introduces three further classes: (1) Rhythm in memory, (2) Rhythm in perception, and (3) Rhythm in sound.

[6] p. 20-21 (Bk. II iv: 5).
[7] p. 26. Extract taken from section 4 (Bk. II x: 18).
[8] p. 39-40 (Bk. III vii: 15).
[9] p. 32 (Bk. III 1: 2).
[10] p. 69 (Bk. IV xvii: 37).
[11] p. 85 (Bk. VI 1: 1).
[12] p. 88 (Bk. VI iv: 5).

'. . . to return, which is the right order of merit for the three classes of rhythm (rhythm in memory, rhythm in perception and rhythm in sound)? An obvious view is that rhythm in sound should be classed third after the other two classes . . . the order of these two remains doubtful unless it may be said that rhythm in the soul when we hear, that is in perception, is better than rhythm in the memory, because it creates it. . . . Apparently rhythm existing in silence is freer than rhythm created or extended not only to response to, *ad*, the body but even in response to, *adversus*, the affects, *passiones* of the body . . .'[13]

And so further groups are formed and classes of rhythm classified: (1) Judicial Rhythm, (2) Progressive Rhythm, (3) Occursive Rhythm, (4) Recordable Rhythm, and (5) Sonant Rhythm. Mr. Knight in his synopsis devotes much attention to these classifications, and presents a particularly full paraphrase.[14]

From the foregoing the reader will have learned that the 'De Musica' is a study not so much of music in our modern sense, but of metrical rhythm. It has to be remembered that the science of music in such days was disjoined from performance, singing or the playing of instruments. Its practice was more closely associated with theoretical discipline closely related to mathematics and such theorists were apt to view the professional musician, as is known today, with contempt.

What then is the purpose of 'De Musica' for the modern age? It has been shown that this is no text book for the student acquiring musical proficiency, yet it has as its premise the application of rhythm—verse—and metre. Are not these qualities the lifeblood of all music? Is not rhythm that without which all music would become meaningless? 'De Musica' is a classic, its message belongs to no age and transcends all style and fashion. The historian will no doubt detect in its pages the strength and weakness of the Hellenistic tradition as it effects liberal education, the insistence on the intellect and a feeling of contempt for all bodily skills. There can also be seen particular features of the thought of the great Christian Platonist with his insistence on the primacy of spirit and the knowledge and love of God.

The musician with æsthetic tastes should profit from reading this English synopsis, and the reader who draws enjoyment and inspiration from the traditions of the church, from the Gregorian melody and the polyphony of the sixteenth century, will find much stimulation in the pages of such a work of great antiquity.

[13] p. 95 (Bk. VI v: 16).
[14] p. 104 (Bk. VI ix: 24).

Gramophone Notes

Long Playing Records

SINCE I last wrote about long-playing records (L.P. for short) they have been pouring into the shops in quite a spate, and those who have just acquired an L.P. reproducing machine have now a large and varied library to choose from. Not all of them are new. In fact, a good number are dubbings of the old S.P. (short-playing) issues, and the varying quality of the dubbings and their prototypes is an illuminating indication of the skill required by the recording engineers. Some are an improvement, some definitely inferior.

Decca continues to monopolize the flood: Decca and their American subsidiary, Capitol. At the moment of writing there is still no sign that E.M.I. are entering the field. It remains to be seen whether this is because they cannot make up their minds on the question of speeds (you will remember that I deplored the idea, in my previous article, of having 45 r.p.m. discs on the market as well as $33\frac{1}{3}$), or whether they are merely being cautious and allowing Decca to make the experiments and the mistakes before plunging in themselves. If this is the case, then Decca must certainly have all the credit for their successes, which make an impressive list.

There have been some recording failures; but one is still inclined to forgive them for the sake of that blissful continuity. It is such a joy, almost beyond expressing, to be able to sit back and relax, and hear the whole of act 2 of 'Die Meistersinger' for example, or the complete music of 'Fledermaus', each of them playing the best part of two hours, and only have to get up and change the records three times. Of course, human nature being what it is, people get used to every novelty and improvement and then ask for more. One has only to think of the sighs of rapture that were wafted to heaven when electrical recording first came in, and the confident assertions that the peak of recording achievement had then been finally surmounted, to remember how fickle we all are—and when the flush of excitement over L.P. has begun to wane we shall begin to long for a complete non-stop 'Fledermaus'; or a truly long-playing 'Ring' without the nuisance of having to get up once. I can already hear the lazy greedy voices complaining, and those who have heard wire recordings and realize how good they are and how long they can play, are beginning to wonder if the days of L.P. are not already numbered. I must say that the thought of listening to anything at all for fourteen hours is enough to drive one to drink, but I cannot help a sneaking wish that the 'Eroica', for example, could be played straight through without a break, for even one change between movements interrupts the flow of thought in such a highly-organized work as this, and it is still irritating to have to get up three times during act 2 of 'Meistersinger,' and have that great span of musical thought disturbed even so little.

But when you think of how many changes there were on the S.P. version of 'Die Meistersinger', act 3, it is really churlish to complain. What does surprise me, however, is the uneven quality of L.P. recording. At its best its actuality is wonderful—you could imagine the performance as happening in your own room. All the colours are faithfully reproduced, every instrument receives its true sound quality, and the perspective is accurately proportioned. Ansermet's 'Petrouchka' is like that, and the new 'Fledermaus' is nearly as good. But the skill of the engineers appears to vary quite remarkably, even in the same record. Sometimes the orchestral tone is absurdly shallow, as in parts of the 'Meistersinger' record, and the results with the Mozart 'Requiem' show how difficult it still is to balance the human voice, and vocal ensembles, consistently. Too often the string tone sounds pinched and toppy; good string tone having once been achieved, one might imagine that the formula could be remembered and tried again. Against that, I know very well from my broadcasting experience how techniques must change from one studio to another, and how even in the same studio a change of weather can alter the acoustics in the course of a few hours and necessitate a new 'balance'. So I am sure that no formula is infallible; the only clue to successful recording lies in unending experiment, and possibly they do not experiment enough.

Johann Strauss: 'Die Fledermaus' (LXT 2550-51): Soloists, chorus, and orchestra of the Vienna State Opera, conducted by Clemens Krauss.

This record is sheer delight, a labour of love and a nearly perfect performance—in fact, I never expect to hear a better. Krauss is famous as a Strauss conductor, and his delicious rhythms and subtle witty pointing make one grin with pleasure. He has chosen an excellent cast, and it all has an unerring style and a wonderful verve. All the dialogue has been omitted, and the continuity of the action is thereby upset, but only fanatics will object—those who have heard the L.P. 'Seraglio' know how boring even the fastest and wittiest chit-chat can be on a record. And the dialogue of 'Fledermaus' is not particularly witty; the music is the thing. Hilde Gueden as Rosalinde has not the right panache for the Czardas, but otherwise she is a model of grace and charm and sings with great technical skill. Wilma Lipp's voice is not quite so even throughout its compass; but although she cannot make us forget Elisabeth Schumann's distinction in the role of Adele, it is a vivacious and accomplished performance. Anton Dermota as Alfred has a lyrical part that suits him admirably, and Patzak gives Eisenstein all the incisive Wienerisch wit that the part demands. Sieglinde Wagner sings Orlofsky with good taste, although without the strong personality that Olszewska once gave to this part. The only poor singing, in fact, comes from Alfred Poell as Falke. On the stage I'm sure it is good acting; but his voice is tired and wobbly. The chorus sings extremely well, and for once the relation between the voices and the orchestra is skilfully managed in the recording, which altogether in fact reaches a high standard. The usual ballet-music, by the way, is replaced by the famous waltz 'Voices of Spring', perhaps justifiably.

Not so successful is the recording of act 2 of 'Die Meistersinger' (LXT 2560-61) for the balance between voices and orchestra is at times absurd. The recording engineer seems to have forgotten that in Wagner's 'unending melody' the voices are only so many strands of sound in one highly organized texture, and although it is of course extremely important to hear them clearly, the orchestra must not appear to be in the background but must play an equal and, when necessary, even a dominating part. The quality of the voices themselves is well recorded, but the orchestral quality is shallow. A pity, as the performance (again the Vienna State Opera, conducted by Knappertsbusch) is an extraordinarily good one, finely controlled, eager, and spacious. Paul Schöffler is the ideal Sachs, full of wisdom, nobility and kindliness, and Hilde Gueden is a delightfully young and fresh Eva—she sings with a clear line of tone and colours it with charming skill. Otto Edelmann is well cast as Pogner, also Anton Dermota as David, and Else Schühoff as Magdalena—she does not burlesque the part, as too many Magdalenas do. Nor does Karl Dönch burlesque the part of Beckmesser; this is a first-class piece of characterization and he really does sing all the time, with none of that toneless barking one so often hears, which can make the whole episode so boring. It was unfortunate that a less tired voice than Günther Treptow's could not be found for Walther, but heldentenors are very rare these days. Despite its shortcomings, this is a disc well worth having.

Some of the Gilbert and Sullivan operas have been re-issued on L.P. discs—'Ruddigore', 'The Yeomen of the Guard', 'H.M.S. Pinafore', 'Trial by Jury', 'The Pirates of Penzance', and 'The Mikado' have appeared so far. It seems strange to us that these little masterpieces have not travelled abroad in the same way as the Strauss operettas, for example. 'Fledermaus' is of course in a class by itself; but the others too, are popular everywhere, while the Savoyard operas stay at home. Perhaps it was a short-sighted policy of Rupert d'Oyly Carte's to hitch his fortunes to a single company; not only has it prevented other companies from performing the operas, but the lack of competition has not been good for the d'Oyly Carte company's standards of performance. I cannot believe, for example, that listeners who do not know the operas will be converted by the 'Trial by Jury' record, which is the only one I have been strong enough to hear right through. No service is done to the music by such tired voices, or by such slack and insensitive playing. The piece is got through somehow, but there is little attempt at style or characterization. (The chorus men sing 'We love you', to take a crude example, as if they were buying a pound of cabbage.) Gilbert is well served—the diction is excellent—but Sullivan deserves much better.

Backhaus, on LXT 2535, plays Chopin's sonata in B flat minor, and Beethoven in E major, op. 109. The piano is well recorded, and unfortunately it is the performance here that is less than first-rate. Backhaus is a great pianist, and there is some fine piano-playing, especially in the fifth variation of

the Beethoven and in the last movement of the Chopin; but even here I feel that it is a mechanical brilliance which bears little relation to the music. It is cold and unimaginative playing. No one likes the middle section of the funeral march sentimentalized, for example; but need it be so unpoetical as this? There is a quality of ruthlessness in these performances that repels me.

Schubert's 'Trout' Quintet (LXT 2533) is played by members of the Vienna Octet and Walter Panhoffer (piano) with the good taste and style that one expects from members of the Vienna Philharmonic Orchestra, but without that quality of poetic imagination that would have given it distinction. Nevertheless it is well worth having, and the recording is faithful.

L.P., like S.P., is more successful with chamber music. Dvořák's quartet op. 96 (let's forget about the 'Nigger') is particularly well recorded, and if one instrument stands out unduly from time to time, I think it may be due as much to faulty internal balance as anything. The Grillers set a very high standard for themselves, and although this performance sounds a little tired and the intonation is not always perfect, it is still a stylish and musical performance and well worth having.

Concertos are not so easy to balance, and Tchaikovsky's B flat minor concerto (LXT 2559), played by Clifford Curzon, George Szell, and the New Symphony Orchestra, is unlucky; the piano tone is good, the orchestral recording just so-so. It seems to have been an excellent performance; and having managed to avoid hearing the work for several years I was delighted anew with its beauty. Clifford Curzon's sensitive playing, which has made his Mozart famous, is invaluable too for Tchaikovsky, especially when allied to such a clear and brilliant technique. Seldom can the first cadenza have been played with such poetry, and the duet between the oboe and the cello with the rippling piano accompaniment, has the delicate subtlety of chamber music. The rhythm of the last movement too, is most exhilarating.

The Bartók Concerto for Orchestra (LXT 2529) is another re-issue. It is unfortunate that it has been dubbed at different levels, for otherwise the colours of the orchestra are faithfully reproduced—a very important quality in this work, which depends so entirely on the successful contrasting of colours and its various volumes of sound. This is the first of the compositions of Bartók's mellowing last period, and has become almost popular—a show-piece, like Ravel's 'Daphnis and Chloe', which every first-class orchestra must have in its repertory. Like so many great works, it can be appreciated by both tyros and connoisseurs. For the tyros there is the brilliance and virtuosity; for the connoisseurs the subtle imagination, the ingenuity of the rhythms, and the appeal to the more delicate emotions. The Concertgebouw and van Beinum give a splendid performance, clear and scintillating, and always with beautiful tone qualities.

Recital by Gérard Souzay (LXT 2543) accompanied by Jacqueline Bonneau:

Schubert: Gesang des Harfners; Fischerweise; Der Wanderer; Der Doppelgänger; Heidenröslein; Erlkönig.

Fauré: Tristesse; Au bord de l'eau; Après un rêve; Clair de lune; Arpège; En sourdine; L'Horizon chimérique.

Gérard Souzay's development has been watched by connoisseurs for some years now. He is a baritone with a lovely deep voice and unusual intelligence, as happy with 'Lieder' as with 'Mélodies'; he has a sensitive feeling for words, which hard work and a growing technique have made more and more expressive. He is not a perfect artist yet—who is?—and perhaps there is a lack of humour and imagination which will ultimately rob him of complete success. But there are few singers who reach so high a standard as this. He sings 'Gesang des Harfners' movingly, and the Erlkönig is successfully characterized, though the child is less convincing. 'Fischerweise' and 'Heidenröslein' are a trifle heavy-footed—he has a trick of leaving his tone unsupported which can be rather irritating, as for example in the latter song. But 'Der Wanderer' is beautifully sung. Singers are seldom good programme builders, and these two groups, with so many slow songs, tend to an impression of monotony; but Souzay's fluent easy style is admirable for Fauré. 'Après un rêve' is a fine piece of singing and he is to be congratulated for including the lovely song-cycle 'L'Horizon Chimérique', which one seldom hears. The voice is very well recorded, although the piano tone is a little too remote. Jacqueline Bonneau deserves to be heard in a true perspective, for she plays very sensitively.

Mozart's 'Requiem' is recorded by Josef Krips and the Vienna Hofmusikkapelle (LX 3030-1) with a boy soprano (Werner Pech), a boy alto (Hans Breitschopf), Walter Ludwig (tenor), and Harald Pröglhof (bass).

The work has been thoroughly prepared and directed by Krips with a loving care which brings its own rewards. It is astonishing how these few boys (only thirty-two of them, I believe) manage to sustain their tone in the long phrases of the 'Lacrymosa', for example, or to sing so freshly and enthusiastically throughout without once shouting. Their tone is well supported—none of that refined head-coo which so disfigures some of the singing in some of our cathedrals—and the solo soprano, Werner Pech, has a pure soaring quality which does one good to hear.

Also recommended, although lack of space forbids detailed reviews:

César Franck: Piano Quintet by the Quintetto Chigiano (LXZ 2520).

Richard Strauss: 'Don Juan', and 'Till Eulenspiegel' (LXT 2549); 'Also sprach Zarathustra' (LXT 2548). All three are played by the Vienna Philharmonic Orchestra, conducted by Böhm.

Beethoven: Third Symphony; Kleiber and the Conzertgebouw (LXT 1546).

Bach: Brandenburg Concertos 1 and 5; Karl Münchinger, Stuttgart Chamber Orchestra (LXT 2540).

Bach: Art of Fugue (arr. Vautaz); Scherchen, Beromünster Radio Orchestra (LXT 2503-5).

Brahms: Fourth Symphony; Krips, London Symphony Orchestra (LXT 2517).

BASIL DOUGLAS.

London Concerts

Royal Philharmonic Society

Clarence Raybould was the welcome conductor of the R.P.O. at their concert at the Albert Hall on 24 January. This fell exactly on the 138th anniversary of the foundation of the Society. Rather surprisingly, no new work marked the occasion, but Gordon Jacob's Suite No. 3 was given its first London performance. Of five attractive and inventive movements, the almost majestic Saraband, smoothly and sonorously scored for brass, and the final Galop, which makes one or two rhythmic quips that one had not thought of as falling within Jacob's temperamental range, most commend themselves. The other movements were a Prelude, a Rondo (in which a false entry necessitated a false start), and a Minuet. This last was exceptionally slow, and as this was no doubt the official tempo, the complaint (for this tempo certainly killed the movement) must be lodged with the composer.

Walton's viola concerto followed, with William Primrose as the soloist. This was a magnificent performance on the part of every participant, with such perfect rhythmic accord between conductor and soloist, and such complete identity of conception as gave the work a veritably symphonic unity. It is to be lamented that there are so few opportunities in London of hearing this splendid conductor. In modern music, on an orchestra of this calibre, he is comparable to the greatest.

Robert Masters Piano Quartet

At their concert on 12 January at Wigmore Hall, three members of the Robert Masters Quartet gave the first performance in London of William Wordsworth's Trio in A, op. 43, written for and dedicated to the quartet, on the tenth birthday of the ensemble. Why Wordsworth should write a trio for a quartet is hard to imagine. It seems an admission of the lack of that readiness to produce any kind of work on demand, which most contemporary composers are doing their best to restore. On the other hand, it also implies a conception of the music so completely in terms of the medium used, that transcription would not do. It is therefore not surprising to find this trio not just excellently written, but vividly colourful. As instrumental colour has not been a feature of Wordsworth's earlier, rather post-Brahmsian music, this seems to represent a a considerable technical advance. The apparent new model, Dvořák, is still a nineteenth-century one, and it is perhaps now too late to expect Wordsworth to take up a more contemporary idiom. But if all of his future music is to be as pleasing and of the same high quality as this, he looks like becoming a more important and popular composer than he has so far seemed.

In the two quartets (Beethoven in E flat, op. 16, and Brahms in A, op. 26) the players gave splendid interpretations. Their playing shows the advantages of constant rehearsal over a period of years. Most piano quartets are string quartets without the second violin, plus any pianist who happens to be handy, and the result is rarely ideal, however great the individual performers. Here, although there was no individual virtuosity—indeed the pianist's runs were more than once noticeably fuzzy—the four players, by dint of much playing together, have managed to realize that rarest of musical phenomena in chamber music, a perfect balance between strings and piano.

London Ensemble Singers

Jani Strasser, director and conductor of this group of about twelve singers, offered keen competition to the last night of the Winter Promenades, on 20 January, with a concert of rarities at Wigmore Hall. These included pieces by Giovanni Priuli, Carl Luython, and Lamberto Sayve, who may now, without reluctance, be permitted to return to their former obscurity. Three pieces by Purcell from the first edition of Orpheus Britannicus made better listening, especially the duet for tenor and bass, 'I spy Celia'. This was followed by a Haydn group that included a beautiful four-part canon, 'Tod ist ein langer Schlaf'. Folk-songs from Czechoslovakia, Hungary, Spain, and Germany (Brahms's setting of 'Verstohlen geht der Mond auf') paved the way for the *pièce de résistance*, Donizetti's 'Second Divertimento Vocale'. This proved to be a mild deception, as it was really a diversion by Jani Strasser put together from Donizetti's pot-boilers. But it was good entertainment, and the pleasure with which the singers were able to let their voices float on the melting tunes was so infectious that it was a very good-humoured audience that left the hall. Most of the singers were given the opportunity of some sort of solo during the course of the evening. Voices varied greatly in quality, and in the singing the men came out better than the women. The outstanding voice was that of Alexander Young, whose singing in 'L'Alito di Bice' must almost have satisfied Donizettian standards of bel canto. Leslie Fyson, Dennis Wicks, and Margaret Kalmus also sang agreeably. The singers were assisted by the Martin String Quartet, who provided accompaniments where necessary, and contributed a neat performance of Haydn's Quartet in G minor op. 74, no. 3.

Mercury Theatre Concerts

At the third of these Sunday concerts, on 14 January, the Macnaghten String Quartet played quartets by David Farquhar and Dorothy Gow, who seem to have little in common except that they both clearly know what they are doing. Farquhar's string writing is easy and fluent, his themes are well shaped, if not very flexible, and the movements hang together well. A considerable, if not yet very distinct or individual personality emerges from this promising work. Miss Gow's quartet—in one movement—was played a year or so ago at an L.C.M.C. concert, and so was slightly familiar. The musical material, as well as the formal outline of the work, offer Bartók, or rather the Bartók of the third and fifth string quartets, the sincerest form of flattery, and although the chosen idiom is used with complete conviction and fluency, and without placeable reminiscence or plagiarism, it is easier to point to phrases of 'typical Bartók' than of 'typical Gow'. This does not mean that nothing remains after the Bartók has been deducted; but on this work alone, what Miss Gow has to say herself cannot justly be assessed. Unless she is a one-work composer, the C.P.N.M. might find this worth exploring.

A song-cycle for tenor, and string quartet, 'From Noon to Starry Night', by John Stuart Williams, which was given its first performance at this concert, had some good points, although the composer allowed himself from time to time to be hypnotized by his poet, Walt Whitman (who often has this effect on composers), and by various past English song-writers. The composer here does to a considerable extent what he wants to do in a mild idiom that has still not worn too thin to carry new patterns; but a stronger hint was needed that he may later want to do something more original. The songs were sung by Jan van der Gucht.

Igor Markevitch

On 22 January, at Kingsway Hall, Igor Markevitch conducted the Philharmonia Orchestra in the first of the Mysore series of four concerts of twentieth-century music. It was twentieth-century music in the sense that Beethoven's is of the nineteenth century, for all the

composers represented, even Prokofiev, had blackened manuscript paper before 1900. Strauss's oboe concerto, the most 'serious' of the works played, was given an efficient but not very warm performance by Sidney Sutcliffe. In Prokofiev's flimsy 'Classical Symphony' the orchestra did not live up to their conductor's reputation. Falla's 'El Amor Brujo', by contrast, produced magnificent playing and a romantic interpretation, and in Stravinsky's 'Pulcinella,' an 'authentic' touch on the part of the conductor brought out all the wit and charm that so easily get lost in performances of this suite. A riotous performance of the same composer's Second Suite brought the house down, and the finale had to be repeated.

Fairhurst Trio

A team bold enough to offer a programme which, for the average amateur chamber-music player who chiefly patronizes chamber-music concerts, must have seemed most uninviting clearly has considerable independence of judgment. Their decision to give, at their Wigmore Hall concert on 27 January, the first performance in this country of a trio by Enzo Masetti therefore presumably reflects their musical taste. It is a post-romantic piece whose chief value was its reassurance that not only in England is such watery and unimaginative stuff produced. The players' failure to draw any colour from this was not surprising; but their choice of it suggests that instrumental colour has no part in their conception of chamber-music playing, and may explain why they also failed to draw any from Buxtehude's Trio Sonata in A minor op. 1, no. 3. This was full of pleasant harmonic surprises, especially in the Largo, and although it would be imagination to hear in these innocent alternately modal and chromatic digressions from the key a foreshadowing of Bach's deliberate and masterly use of similar effects, they were interesting and aesthetically far from valueless examples of the music of a transitory age of which we know too little.

Margaret Bissett joined the trio in the first performance of Ivor Walsworth's 'Meditation on Four Sonnets', a harmonically subtle but unadventurous composition, over-respectful of the words, and with too little variety or energy, and too little to add to the poems, to be either the significant instrumental work that the title suggests, or a really effective song-cycle.

Julius Katchen

At Wigmore Hall on 3 February Julius Katchen gave the first performance in this country of the Sonata no. 2, for piano by Ned Rorem. The titles of its movements (Overture, Tarantella, Nocturne, Toccata, Epilogue) do not suggest a sonata, although if well enough worked out they might make one. The composer's invention, however, was on a small scale—too small even for these slight movements—and the result was a suite of industrious, well-written, but hollow little pieces. The pianist also played Beethoven in A flat op. 110, Brahms in F minor op. 5, and Mussorgsky's 'Pictures from an Exhibition'. He has a massive, if not consistently beautiful tone, and the interpretations are well thought out, if not always inspired. Where they depart from tradition, as they more than once do, it is always with obvious intention, and usually with very reasonable justification.

C. M.

Tertis Prizewinners

Three new works for viola and orchestra, winners of last year's Tertis Prizes, were performed at the Royal College of Music under the auspices of the atron's Fund on 19 January. Cecil Aronowitz was soloist in a concertino by Ronald Tremain; Herbert Downes, in a Rhapsody by Dorothy Franchi; and Kenneth Essex, in a three-movement concerto by Bridget Fry. All the composers are under thirty, and the first two are New Zealanders. These professional performances, with a section of the London Symphony Orchestra under Richard Austin, were doubtless of great service to the composers. Disappointment must be confessed, however, that none of the compositions is beyond 'prentice standard. Miss Franchi at least allowed the soloist full prominence, including several unaccompanied passages, but the length of the piece far outstripped its inventiveness. Miss Fry opened with a fine athletic subject but got lost in much colourless counterpoint; and her octave doubling between soloist and orchestra was a questionable point of scoring. Mr. Tremain's work was pleasantly mellow but without positive distinction. Perhaps future competitions with wider publicity may attract less tentative entries.

A. J.

Richard Arnell's First Symphony

The newly-formed London Classical Orchestra, a chamber group under Trevor Harvey, played Richard Arnell's first symphony at Chelsea Town Hall on 23 January. The work had previously been performed only in the United States, where it was composed in 1943. Unlike Arnell's three later symphonies (no. 4 was heard at the Cheltenham Festival in 1949) it is for small orchestra with single wood-wind.

It is vigorous music, not only in its simple energy, but in the litheness of its counterpoint and the forthrightness of its themes. It is strongly tonal, the occasional passages of apparent tonal ambiguity acting only in relief. This, and the unrepressedly juicy tunes which are occasionally launched, will attract (and have attracted) the charge that Arnell is a musical reactionary, shirking the challenge of modernity. It might be better to welcome this style which is comprehensible without a six-weeks' indoctrination course, and through which Arnell's persuasive and individual ideas are convincingly expressed. The symphony is uneven, tending occasionally to the repetitious; but it is significant in itself as well as for what it promises.

The programme also included Stravinsky's 'Dumbarton Oaks' concerto, moderately well handled by Mr. Harvey; and Carl Nielsen's opus 1, the 'Little Suite', which 'never would be missed'.

A. J.

Morley College

Haydn, Berlioz and Racine Fricker—what was there to link the composers of the programme given under Walter Goehr with the London National Orchestra at Central Hall on 10 January? A sharp contrast of styles spanning close on three centuries, rarity of performance (in Fricker's case it was a first performance) and the high quality of their three works, which all employ a modest orchestra.

Some of Berlioz's 'Nuits d'Eté' cycle can be heard from time to time, 'L'absence' and 'Le spectre de la rose' most of all; and the whole cycle had been given on the wireless some time before. But longish works with more than one soloist and no chorus do not attract English concert promoters ('Das Lied von der Erde' seems to be turning into an exception), and this was announced as the first complete public performance in London.

The venture showed that the two songs named above are not the only fine ones. 'Villanelle', which began this performance (the order not being that of the Breitkopf full score), proved enchanting with its orchestral accompaniment exquisitely varied from verse to verse and its floating melodic line, beautifully sung by Peter Pears. The sombre, in places almost Wagnerian 'Sur les lagunes' made the profoundest impression on this listener, aided enormously by Marko Rothmüller's sympathetic interpretation; the open yet warm high notes that identify his voice were put to striking use in the passionate refrain of each strophe. The third soloist, Marjorie Thomas, successfully transmitted the intensity

of ' Le spectre ', but not altogether its wistfulness. A work like this cycle, whose medium precludes it from regular hearings, ought to be available on gramophone records, for there is much to be learned from it, particularly about early romantic chamber scoring.

Racine Fricker's concerto for violin and chamber orchestra added fresh laurels to the composer of a Koussewitzky prize symphony, a Clements prize wind quintet and an unusually compelling string quartet. Good composers do not often win prizes (cf. Prix de Rome *passim*) ; but here is one whose recognition we can heartily welcome. He is not afraid to think seriously and uncompromisingly, and he combines this capacity with an ear for novel and ravishing instrumental sonorities. The ideas and texture of this concerto are more gracious and lyrical than is usual with Fricker; the Andante blends pastoral six-eight charm with a close-packed harmony reminiscent of Bartók's tensest string writing, while in the Rondo finale gaiety and humour abound. The main, brisk, part of the first movement is rhythmically somewhat stiff in its insistence on syncopations, the harp writing did not make its effect fully felt, and the orchestral part was in places too fully scored for Maria Lidka's light-weight, silken tone; it is surprising how much noise a few players can make in a hall like the Central. Yet there was much to set against these failings; and it could be claimed that the concerto is one for orchestra as much as for violin—there is copious solo writing for wind. The work falls neatly into place in the composer's still slender, but strongly individual output, and it augments, in a most satisfactory manner, the picture of his musical outlook on life.

Morley College won great credit last May by the revival of Haydn's ' Maria Theresa ' Mass. The repetition of the work at this concert raised that credit still higher. W. S. M.

Wimbledon Concert Club

The Wimbledon Concert Club, an admirable, self-supporting enterprise now in its fourth season, keeps the maximum charge for any single concert as low as two shillings. But it does ask its thirteen hundred members to buy serial tickets for varied concerts, and in this way ensures their support not only for international celebrities, but also for promising younger artists, and moreover for the local musicians of the Wimbledon Philharmonic Orchestra, which played at the Town Hall on 16 January under Edward Pollitzer.

Whereas in many mainly-amateur orchestras it is every man for himself, these players were always ready to stand back and listen to the tune in another part, an attribute which proved valuable in Mozart's E flat symphony, K 543, and the ' Siegfried Idyll ', and still more when they were joined by Alfredo Wang in Beethoven's violin concerto; for the silver-like tone and general air of refinement of the Chilean artist were scarcely robust enough either for Beethoven or for a large Town Hall. (A few weeks earlier he had made a favourable impression in the intimate atmosphere of Wigmore Hall.) Rossini's ' Silken Ladder ' Overture, needing precise wood-wind attack, unanimous intonation, and immense *brio*—in short, a virtuoso performance—inevitably fared rather less well.

J. O. C.

Opera in London

' Don Carlos ' at Sadler's Wells

The fiftieth anniversary of Verdi's death is fitly saluted by this new ' Don Carlos ', which is better described as a revision than a revival. Originally (Paris, 1867) the opera had five acts. For Milan, in 1884, Verdi struck out the first act and partly re-wrote the remaining four: this is the version with which, last November, Rudolf Bing opened his tenure of the Metropolitan, New York. Elsewhere, performances have been given with the Paris first act restored but with the rest according to the Milan revision. Now Norman Tucker, by omissions and by partial rearrangement of the order of scenes, has contrived a three-act version lasting little more than three hours. He explains his procedure in the introduction to the new libretto, published by Ricordi; a more detailed account of his changes is given in the January issue of *Opera*. Here, the main points must suffice: (1) The Paris first act is retained, but in abbreviated form; (2) the auto-da-fé scene, which forms the stage climax of the work, is omitted, but part of its action and music is transferred to another scene; (3) the spiriting away of Carlos by the ghost of his royal grandfather, which ends the earlier versions, is sensibly replaced by the handing over of Carlos to the Inquisition, as in the Schiller play from which the libretto is derived.

The story presents a series of conflicts, one predominating—the rivalry for Elizabeth of King Philip II, whom she marries for reasons of state, and of his son Carlos, whom she loves. In some of his omissions Mr. Tucker serviceably tautens the drama; and in bringing the quarrel between Philip and Elizabeth into a public ceremony, instead of leaving it in a private room, he helps to build a scene of climax which makes up for the loss of the auto-da-fé. Musically the work remains on a high level, if not quite the equal of its successor, ' Aida '. Some may regret the sacrifice of such charming numbers as Elizabeth's farewell to her banished attendant. But the short and essential verdict on the new version is: it works. All for whom an opera on the stage is worth two in the library will be grateful.

The opening performance (16 January) was good. Joan Hammond as Elizabeth, James Johnston as Carlos, Stanley Clarkson as Philip, and Frederick Sharp as Posa—all well cast—sang admirably and acted with conviction. Hervey Alan was a somewhat spineless Inquisitor. Amy Shuard, as Eboli, began without sufficient vocal control but improved steadily; her big aria, ' Oh, fatal beauty ' (' O don fatal ') found her in glorious voice. The guidance of George Devine, the producer, has greatly strengthened her acting. Mr. Devine, a guest from the Old Vic, was successful in an old-fashioned and rather static style of production, with designs by Roger Furse. The chorus was augmented by members of the Royal College of Music, and Michael Mudie conducted with effect. Every word of this English version, based by Mr. Tucker on Sumner Austin's pre-war translation of the Milan text, was splendidly audible. A. J.

' Salome ' at Covent Garden

The trouble with ' Salome ' is that it needs an artist who comes but once in fifty years—or it may be longer; and she was with us only forty years ago. For those who time after time luxuriated in Ackté's histrionic genius and vivid, high-voltage beauty of tone and inflection the performance on 25 January by Christel Goltz (of Berlin) was that of a competent understudy; well-inspired, no doubt, and attractive and creditable in every way, except that it remained on this side of the line. The rest of the cast was consistently near that line. Rothmüller (Jochanaan), Arthur Carron (Herod), Constance Shacklock (Herodias) and Edgar Evans (Narraboth) bore their responsibilities ably and helped to keep up the standard that should be normal at Covent Garden. One could appreciate their work all the better for the removal of the bizarre staging that had upset so many people in the autumn. The production by

Christopher West and the designs by Clement Glock were no more than was needful, apart from the outsize moon, which was a thorough nuisance—no less so when it tantalizingly blushed during Salome's dance. With the orchestra Karl Rankl did his best evening's work of the season. McN.

MISCELLANEOUS

West of England Music Fund for new compositions

A second competition for a work for women's choirs is sponsored by this Fund. Readers may remember that no award was made in the first competition, launched in 1949, the judges considering that none of the works entered fulfilled the demands. The work must be a real contribution to music yet simple enough for village choirs to sing. The prize is £100 and carries with it a guarantee of publication. The judges will be Michael Tippett, Ursula Nettleship and William Glock. The last date of entry is 31 October this year. Entry forms and particulars may be had from the Hon. Secretary of the Fund, A. P. Cox, Arts Department, Dartington Hall, Totnes, South Devon.

Dr. Denis Wright is going to New Zealand as adjudicator for the annual Brass Band Championships which are to be held this year at Wellington from 31 March to 7 April. He will also conduct a concert and give two lectures during this three-week sojourn.

Madrigal Society's Prize Competition 1950

The ' Molineux Prize ' is awarded to P. G. Forbes of Somerset for his six-part madrigal ' Cynthia, thy song and chaunting '. In view of the special merit of this madrigal the prize is increased. The Society's Prize of £5 is not awarded. The judges were E. Stanley Roper, J. Dykes Bower and R. Latham.

Vienna: Fourth international music festival, April 1951

The Festival opens on 31 March and closes on 15 April. Among the conductors are Karl Böhm, Igor Markevitch, Paul Sacher, Fritz Lehmann and Hermann Scherchen. Several first performances are planned. Particulars may be had from the Austrian State Tourist Department, 23 Princes House, 190 Piccadilly, W.1.

India, Pakistan, Kenya, Rhodesia Scholarship 1950

The Associated Board has elected Ronald Lawson of Salisbury, Southern Rhodesia, to this scholarship. Its value is £200 a year for three years and it is tenable at at the Royal College of Music.

The City Opera Club will give performances of Mozart's ' Idomeneo ' at the Toynbee Hall Theatre on 3, 4 and 5 May. The opera will be sung in English (translation by the Misses E. and M. Radford). Details may be had from the musical director at 2 Kitson Road, S.W.13.

Royal Choral Society

The Society announces four Festival of Britain concerts to be given in the Albert Hall during May and June. Works to be performed are Elgar's ' The Apostles ', ' The Kingdom ' and ' The Dream of Gerontius ', Vaughan Williams's ' A Sea Symphony ' and Walton's ' Belshazzar's Feast '. For the final concert at which the last-mentioned works will be sung the Society will be joined by the Huddersfield Choral Society. Season tickets (from the Albert Hall and usual agents) are on sale until 31 March. Single tickets will be available from 9 April.

100 Years Ago

From the *Musical Times* of March 1851

To Music Masters.—There is an excellent opening for a Teacher of Music in the town of Stokesley, in the North Riding of Yorkshire. He should be competent to lead an orchestra on the first violin, to play the organ and pianoforte, and to teach the rudiments of the most usual instruments. His terms for instruction should be on a low scale. Testimonials as to respectability would be requisite.

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OBITUARY

We regret to record the following deaths:

WALTER JOHANNES DAMROSCH, conductor, in New York, during December 1950, aged eighty-eight. He was born at Breslau, Silesia, on 30 January 1862, the second son of Dr. Leopold Damrosch, and was nine years old when the family went to the United States. He studied under the best teachers in both Germany and the United States and when his father, the pioneer of oratorio and of German opera in New York, died in 1885, the twenty-three-year-old Walter was already experienced and well-equipped to carry on his father's work. During the week which preceded Dr. Leopold's death, the son conducted ' Die Walküre ' and ' Tannhäuser ' and very soon after the funeral he took his father's company on a successful tour to Chicago and Boston. That Wagner's music finally won audiences everywhere in the U.S.A. was principally due to Walter Damrosch's pioneer efforts with the New York Symphony Orchestra of that day. He was appointed conductor of the symphony concerts of the New York Symphony Society, and each year saw an extension of the orchestra's work which included more than one foreign tour. Damrosch resigned the conductorship in 1926, leaving a fine and permanent body of instrumentalists. Alongside this great achievement he was engaged in the organization of oratorio and operatic performances. The first American performance of ' Parsifal ' in concert form was given by him with the Oratorio Society founded by his father, he organized in 1895 the Damrosch Opera Company, and he was in constant demand as conductor at the Metropolitan Opera House. He was associated with his elder brother, Frank, in organizing orchestral concerts for children. His broadcast series to schools continued for many years. The second concert in 1923 of the Robert Mayer Concerts for Children was conducted by him. He composed many songs, among them ' Danny Deever ' and some works written principally for performance by the Oratorio Society.

EVLYN HOWARD-JONES, pianist, on 4 January, aged seventy-three. He was a scholar of the Royal College of Music and subsequently studied in Germany under d'Albert. In the early part of his career he made a speciality of Brahms's piano music. He served for some time on the staff of the R.C.M. and then founded a school of his own. The Federation of Music Clubs was one of his activities and he was largely responsible for its inception. He gave many recitals in France, Germany, Holland and Canada, but had not been heard on a London platform for a number of years.

WILLIAM LIONEL WIGGINS, Hon. R.C.M., F.R.C.O., organist and teacher, on 20 January, aged sixty-eight. He had been organist and choirmaster at All Saints' Church, Leamington Spa, since 1922, was Director of Music at the Leamington College for Girls and Diocesan representative of the R.S.C.M. He took a leading part in the movement to secure a new organ and the instrument now installed is regarded as one of the finest parish church organs in the country.

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(Continued from p. 102.)

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MUSIC BY

HAROLD C. LAKE

O Lorde, the maker of al thing

Anthem for S.A.T.B. (unaccompanied)

Words by KING HENRY VIII

MUSIC BY

HAROLD C. LAKE

London: NOVELLO & COMPANY, Limited

Andante espressivo
SOPRANO
O Lorde, the
ALTO
O Lorde, the ma-ker of al thing, We pray Thee
TENOR
O Lorde, the ma-ker of al thing, We pray Thee
BASS
O Lorde, the ma-ker of al
Andante espressivo ♩= 76
ACCOMPT (for rehearsal only)
poco cresc.
ma-ker of al thing, We pray Thee nowe in this eve-ning Us
nowe, we pray Thee nowe in this eve-ning Us
nowe, we pray Thee nowe in this eve-ning Us
thing, We pray Thee nowe in this eve-ning

The words are here given *literatim* from the original in King Henry the Eighth's Primer, where this Anthem is the hymn in the Compline.

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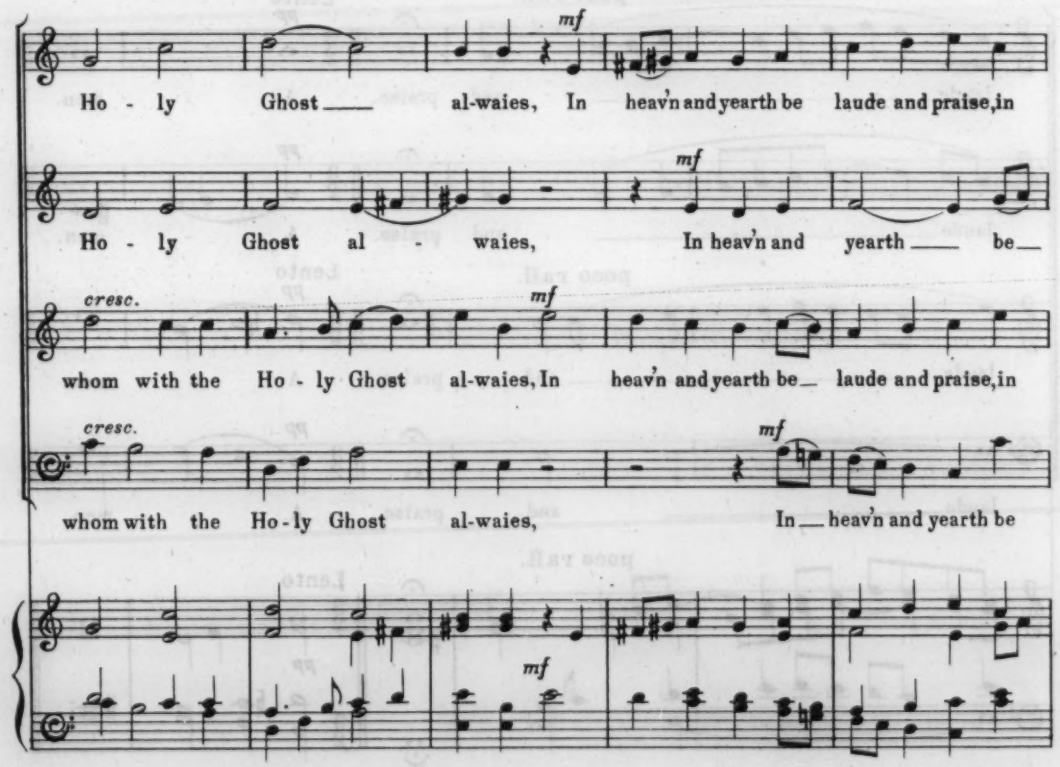
to de - fende, through Thy mer - cy, From all
to de - fende, through Thy mer - cy, From all
to de - fende, through Thy mer - cy, From all
p
Us to de - fende, through Thy mer - cy, From
mf
de - ceite of our en - e - my. Let
de - ceite of our en - e - my.
de - ceite of our en - e - my.
all de - ceite of our en - e - my.
mf

us nei - ther de-lud - ed be, Good Lorde,with dreame
Let us nei - ther de-lud-ed be, Good Lorde, with
Let us nei - ther de-lud - ed be, Good Lorde,
Let us nei-ther de - lud - ed be, Good Lorde,
or phan - ta - sy, Oure hearte wak-
dreame or phan - ta - sy, Oure hearte
with dreame or phan - ta - sy, Oure hearte
with dreame or phan - ta-sy,

cresc.
mf
dim.
- yng in Thee Thou kepe, That we in sinne fal
wak - yng in Thee Thou kepe, That we in sinne fal
wak - yng in Thee Thou kepe, That we in sinne fal
p
Oure hearte in Thee Thou kepe, That we in sinne fal
not on slepe. O Fa - ther, throughe Thy bless - ed
not on slepe. O Fa - ther, throughe Thy bless - ed
not on slepe. O Fa - ther, throughe Thy bless - ed
not on slepe. O Fa - ther, throughe Thy bless - ed

poco più mosso
dim.
p
cresc.
Sonne, Grant us this oure pe - ti - cion, To whom with the
Sonne, Grant us this oure pe - ti - cion, To whom with the
mp
Sonne, Grant us this oure pe - ti - cion, To


mf
Ho - ly Ghost al-waies, In heav'n and yearth be laude and praise, in
Ho - ly Ghost al - waies, In heav'n and yearth be
cresc.
whom with the Ho - ly Ghost al-waies, In heav'n and yearth be laude and praise, in
whom with the Ho-ly Ghost al-waies, In heav'n and yearth be

cresc.
f
heav'n and yearth be laude and praise, laude and praise, in heav'n and yearth be
laude and praise, in heav'n and yearth be
heav'n and yearth be laude and praise, laude and praise, be
laude and praise, be laude and praise, in heav'n and yearth be laude and praise, be
poco rall.
Lento
pp
laude and praise. A - men.

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